FOCUS ON FORM THROUGH SINGING IN A FIRST GRADE YUGTUN CLASSROOM

By

Naniuar Carol S. Oulton

RECOMMENDED:

Advisory Committee Chair

Chair, Linguistics Program

APPROVED:

Dean, College of Liberal Arts

Dean of the Graduate School

April 27, 2010

Date

FOCUS ON FORM THROUGH SINGING IN A FIRST GRADE YUGTUN IMMERSION CLASSROOM

A

THESIS

Presented to the Faculty

of the University of Alaska Fairbanks

in Partial Fulfillment of the Requirements

for the Degree of

MASTER OF ARTS

By

Carol S. Oulton, B.Ed

Fairbanks, Alaska

May 2010

Abstract

This study examines the impacts of singing as a focus on form in the Yugtun genitive endings. Genitive case endings refer to the case of ownership, such as in the sentence "My mother's eyes." The belief of this research is that singing will help the students to focus on form in the oral performance of the first grade second language learners of Yugtun. All the students in the classroom participated in the study. Their accuracy and progression were measured prior to teaching two songs with a pretest interview. After teaching of the songs, the students composed couple songs where the genitive forms were examined. A posttest and a delayed test were administered after the instructions of the songs. The results support the previous studies that focus on form can provide accuracy to second language development.

Table of Contents

Page

List of Figures

Page

List of Tables

Page

List of Appendices

Page

Quyaviksugyaaqanka

Una kalikaq taquteksaicaraaqa ikayurtaitellrukuma. Quyavikanka tamarmeng. Una kalikaq elitnaulqa-llu piurtellruuq ikayungqellruama akililluku man'a ukunek: Second Language Acquisition-aamek cali-llu Teacher Education Project-aamek University of Alaska Fairbanks-ami, akilicimaluteng U.S. Department of Education-aat Alaska Native Program-amek. Quyaviksugyaaqanka-llu Lower Kuskokwim School District-aaq, cali-llu UAF-aam Alaska Native Language Center-aara, Applied Linguistics Program-aq, cali-llu Kuskokwim College-aaq akilicillruan quyurtaaraqamta.

Cakneq quyavikaqa Dr. Sabine Siekmann-aq, nalqigtekellruaqa mat'umek kalikamek igallemni. Cali Dr. Marilee Coles-aq, Dr. Joan Parker-Webster-aq-llu. Amllermek elicetellruatnga. Quyaanka-llu elitnauristellengka-llu; Dr. Patrick Marlow-nkuk, Dr. Arevgaq John-aq-llu. Ilanka-llu SLATE-mun ilagautellret cingumarturallerpecenek.

Aipaqa, Uquviar quyavikaqa-llu cakneq. Elliin cingumallruanga elitnaulqa cumiggucesqelluku, ikayurpauluni-llu aulukuraraqluku irniapuk caarkat-llu. Qetunranka quyakanka uitallritnek, ikayutellritnek-llu; Amyagalria, Angutengyar, Angayiq, Qakvalria-llu. Kenkamci cakneq tamarpeci.

Cali-llu quyavikanka Ayaprun Elitnaurvik, angayuqait elitnaurat, elitnaurat-llu man'a paqnayuuteka caliaqevkallruavceciu.

Acknowledgements

I have completed this thesis with the help of a number of people. I am grateful to all.

This thesis would not have been possible without the financial support of the Second Language Acquisition and Teacher Education Project at the University of Alaska Fairbanks funded by the U.S. Department of Education's Alaska Native Education Program. I would also like to thank my school district Lower Kuskokwim, as well as UAF's Alaska Native Language Center, Applied Linguistics Program and Kuskokwim College for their financial and logistical support.

My in depth thanks is to Dr. Sabine Siekmann, chair of my committee, for guiding me in the accomplishment of my thesis, and to Dr. Marilee Coles and Dr. Joan Parker-Webster, my committee members. They taught me an exceptional amount. Also, to my other instructors: Dr. Patrick Marlow and Dr. Theresa John. And, not to forget, my SLATE classmates who gave me support.

My greatest thanks to my love, Patrick Oulton. He encouraged me to keep studying, and to write my thesis. And to my sons, Martin, John, Brandon, and Bradly for being there for me. I love you all.

Finally, I am grateful to Ayaprun Elitnaurvik Yup'ik Immersion Charter School, parents and students for allowing me to conduct my study.

Chapter 1 Introduction

Naniruaruunga. Nunakauyarmiunek kingunengqertua. Aatama atii Caingilnguullruuq, aanii-llu Qakvalria. Aanama-llu atii Qerrataralriarullruuq, aanapiallra-wa Nanugaq, taugaam apaurlulqa kassuutenqigtellruuq Paniguamek yuunrillrani Nanugaq. Angayuqagka-wa Kanaqlak, Taryuralria-llu.

My Yugtun name is Naniruar, originally from Toksook Bay. My late grandparents on my father's side are Caingilnguq and Qakvalria, and on my mother's side are Qerrataralria and Nanugaq. Presently, my step-grandmother is Paniguaq. My youngest son is named after my paternal grandmother and my maternal step-grandmother.

When I was younger, around the age of nine, my second cousin, Panigkaq John-Shields used to force me to sing along with her. At that time, I did not like singing. As I became a teacher, I began implementing songs to the thematic units as part of a welcome song to the unit. This, I enjoyed doing, as I was the one who composed these songs. Today, I continue to introduce a new unit with a song that goes with each thematic unit.

The goal of this research was to determine the effect of singing as focus on form (drawing student attention to a language structure) in development of first and second person genitive endings in Yugtun utterances of first grade immersion students at Ayaprun Elitnaurvik Yup'ik Immersion Charter School (AEYICS). This was evaluated through student interviews, video recorded lesson, and student compositions of songs.

Rationale

At AEYICS, some of the second language (L2) first grade learners have the tendency to use the second person genitive ending when they talk about themselves. These students had a year of instruction in Yugtun, and most are just starting to acquire the language, but most are still more comfortable with English. The students who are having trouble with the first and second person endings come from families where Yugtun is not the main language of the home. The school is their only means of acquiring the Yugtun language.

I believe the trouble with these genitive ending comes from hearing "you" (second person) when there is a conversation between the teacher and the child. The students are not exposed much to "me" or "I" (first person) endings in the classroom. This probably confuses the child concerning the accurate usage of the post-base ending. An example of hearing "you" would be:

Nanta utruta ***n****?* *Nanta utrutan?*

Where home one your Where home one your

Where is your homework?

In this example *n* is the second person possessive ending. When L2 students reply to this question, they usually say:

Utru ta ***n*** *ene* **vce** *ni.* *Utrutan enevceni.*

Home one your house your at Home one your house your at

Your homework is at your house.

Below is how students should answer with a first person ending of *–qa* (my).

Utru ta **qa** *ene* **mte** *ni* *Utrutaqa enemteni.*

Home one my house our at Home one my house our at

My homework is at our house.

These are some problems L2 teachers see in AEYICS, and something we want to correct. Since I began teaching at the school, my colleagues and I have been concerned about this error. Through the eight years I have been teaching there, I have been searching for a method that would draw the students away from their grammatical error. I tried games, daily oral language where the students have to find the errors, and eliciting the correct grammar use. However, these were not effective in correcting their errors.

Something that I have learned about since taking L2 acquisition classes is focus on form. This is a teaching method that I can use to correct the errors my students make.

Purpose of the Study

This study investigates whether singing is effective to teach Yugtun linguistic forms to first grade immersion students. This research can help give ideas to second language Yugtun teachers on teaching linguistic forms that students have trouble with.

My questions for this study are:

1. Can lessons that use singing focus the students' attention on their grammatical accuracy of Yugtun genitive endings for first and second person forms?

The first research question concerns the effects of singing in focusing on form. In this technique, I lead my students to focus on form by paying attention to the errors my second language (L2) Yugtun learners make in their utterances.

2. What effect does singing in the classroom have on students' overall learning experience?

The second research question addresses the collaborative work the students made, their behavior, and their attitude.

Limitation and Delimitations

My study was implemented in my classroom, and it addressed primarily my concern of the errors my students make. My findings should not be generalized to other studies of immersion schools, nor will others have the same results when implementing a similar research. However since this research is qualitative study, immersion and language teachers might relate to their students. This research was first and foremost conducted for Yugtun teachers in mind, but other language teachers can learn from my experiences as well.

The current study was limited in several ways. First the research had only a limited amount of songs taught, and not many questions for the interviews. Second, only twelve students participated. Third, the study only lasted for nine weeks. More time allotted for the research may provide a better range of student growth in learning the forms. Fourth, although there are a lot of studies in focus on form, there was no literature or studies in terms of the Yugtun language learning.

From a quantitative perspective another limitation might be that the participants in my research were not randomly selected. All my students participated in my study. However, with a qualitative framework, this holistic picture is a virtue. Another limitation is that three of the students' first language was Yugtun. These students may have influenced my data during the composition of their songs, as the results may be different if all the students were L2 learners of Yugtun. In addition, I was a teacher researcher. The data I collected through the interviews may have been influenced by my presence. My students may have been worried about giving the correct answer, which made them feel uneasy, especially since I recorded their answers.

Another limitation of this study is that I mostly concentrated on student data, and only focused on the post base ending of their answers. I did not count the other errors the students made, nor did I collect data through their writing. If I collected data through their writing, I would have obtained more information of how they speak.

This teacher action research helped me to identify a phenomenon that is relevant to my own teaching and my own classroom. It was my goal to investigate if I could change my students use of the genitive forms. I wanted to learn about my own teaching and my students. By giving an in depth description of my analysis, I hope to inform other L2 teachers as well.

Definitions

English Language Development (ELD):

This is a course specifically for students who have Limited English Proficiency.

First person:

Reference of addressing of oneself for instance *aquiyug**tua*** (I want to play)

Focus on form:

A way of teaching language that draws students' attention to a language structure form, while still maintaining a primary focus on meaning

Genitive endings:

Possessive case endings for example *neryugyaaqu**ten*** (You want to eat)

Immersion education:

Learning a second language primarily through the content of the target language

Postbase:

Grammatical suffixing morpheme that may be at the end of a word, for example *Cayug**cit**?* (What do you want to do)

Second language acquisition:

The process of learning a second language whether the language is learned consciously or subconsciously.

Second person:

Reference to addressing of you, for instance *aquici**qua*** (I will play)

Target language:

A language being learned in addition to first language

L2:

Any language learned after the first language

Summary

Chapter two reviews the literature concerning immersion school oral production, output, focus on form, and songs/music for learning. Chapter three covers the methods, which describes the setting of my research as well on how I analyzed my data. Chapter four is the analysis of my data in singing as focus on form. The last chapter is where I give my implications and recommendations to teachers and to future researchers.

Chapter 2 Literature Review

In this chapter I connect my study of singing as focus on form for first grade Yugtun immersion students to the relevant literature that has guided my research focusing on the genitive endings in Yugtun immersion students.

In order to review the issue of accuracy in oral production, I discuss the literature in the following order. First, I provide an overview of the research findings on immersion students' target language (TL) accuracy. Second, I present the Output Hypothesis and establish a link between singing and noticing the target language form. Third, I discuss focus on form as a means to strengthen students' oral accuracy. Finally, I review literature that shows that songs and music can be used to lower students' affective filter thereby increasing language knowledge learning readiness.

Language Development in Immersion Schools

In this section I focus on the immersion school studies related to oral proficiency. Broadly speaking, an immersion program is a type of school where students are taught the L2 through the content areas, such as writing and social studies. Consequently, students learn both a second language and the regular curriculum simultaneously. One of the major goals of immersion education is bilingualism.

Research has shown that early immersion students tend to be more confident and have less anxiety in learning a L2 (Genesee, 1987; Swain & Lapkin, 1982). It also has been found that language immersion programs have been successful in listening and reading comprehension fluency, but lack in accuracy in their L2 (Genesee, 1987; Lazaruk, 2007; Swain, 1995). Swain and Lapkin's (1995) research showed early

French immersion students scored as well as native speakers on global tests of listening and reading comprehension, but were relatively weak on language accuracy. Lazaruk (2007) compares these findings to Cummins (1984) research that French immersion students perform as well as native speakers in listening comprehension and reading skills, but continue to lag behind native speakers in speaking and writing. This also occurs with the older students at AEYICS when they reach the intermediate grades. At these grades, when students speak in Yugtun, their language accuracy is not precise when compared to a L1 Yugtun speaker.

While the goals of immersion education include both academic achievement in content areas and high level of proficiency in the target language, in my case, Yup'ik, I will not address much literature on the academic achievements of Ayaprun Elitnaurvik students, as the focus of my study is student grammatical accuracy in Yugtun. Before I discuss this, I will introduce what makes an immersion school.

According to Baker (2006) immersion education was born in the 1960's as a new form of bilingual education. Today in the United States and Canada there are early, delayed, and late immersions schools that can range from partial, dual, and total teaching in the L2. Baker defines early immersion as beginning in the infant or kindergarten stage, delayed beginning around the ages of nine to ten, and late in the secondary level. He states that partial immersion teaches the target language close to 50%, a dual 50-50, and total immersion teaches the L2 100% and reduces it after two or three years to 80%, with a continual decline throughout the next three or four years

until it reaches 50%. Table 1 summarizes the information of the types of immersion schools.

Table 1: Differenent types of immersion schools

Types of immersion schools	% of L2 taught
Partial immersion	Close to 50%
Dual immersion	50-50
Total immersion	100%

The school where I teach, AEYICS was a total immersion school until 2002 when the No Child Left Behind Act mandated that a certain number of minutes of English Language Development (ELD) classes had to be taught to all students. Currently in kindergarten, children receive 94% of instruction in Yugtun and twenty minutes of ELD; in first grade students receive 90% of instruction in Yugtun and thirty minutes of ELD, second grade receives 81% of Yugtun instruction and one hour of ELD, third grade receives 75% instruction in Yugtun and English is in the regular classroom, and fourth through sixth grade receive 50% of instruction in Yugtun where they receive English instruction in the regular classroom (See Table 2). The program started out as total immersion, but as for the reasons discussed above, has recently started teaching English from Kindergarten. While not a true total immersion program, it does resemble that program type more than any of the programs listed in Baker (2006).

Table 2: Ayaprun Elitnaurvik language instruction

Grade	Yugtun instruction	ELD instruction
K	94%	20 mins
1	90%	30 mins
2	81%	1 hour
3	75%	Regular classroom
4-6	50%	Regular classroom

Curtain and Pesola (1988) lists the common goals of the immersion schools:

- Functional proficiency in the second language, with children able to communicate in the second language on topics appropriate to their age level
- Mastery of subject content material of the school district curriculum
- Cross-cultural understanding
- Achievement in English language arts comparable to or surpassing that of students in English-only programs

The last expectation is something that AEYICS has achieved.

AEYICS was established to revitalize the Yugtun language in Bethel, and it has been proven that students are doing well academically when compared to their counterparts in the region. According to Aguilera and LeCompte (2007) in 2003 the sixth grade students of Ayaprun Elitnaurvik slightly outperformed the district sixth grade reading score by 2% on the benchmark exams (p. 27). This is also supported by Panigkaq Agatha John-Shields' (2010) report to the Lower Kuskokwim School District (LKSD) School Board. She reported that in 2009 the fifth and sixth graders at AE performed above the statewide Alaska Native population and the LKSD native

population in reading, writing, and math with the exception of the 6th graders in reading on their Standard Based Assessment (See Tables 3 and 4).

Table 3: 5th Grade SBA scores

	Reading	Writing	Math
Ayaprun Elitnaurvik	62	69	54
LKSD AK Natives	36	42	32
Statewide AK Natives	57	58	51

Table 4: 6th Grade SBA scores

	Reading	Writing	Math
Ayaprun Elitnaurvik	44	67	61
LKSD AK Natives	30	28	26
Statewide AK Natives	53	49	49

These findings show that immersion education works in terms of academic achievement. Furthermore, it produces bilingual students as the next section describes. As stated before, one of the goals for immersion schools is to produce bilingual students. According to Curtain and Pesola (1988), the benefits of early immersion include students performing as well or better than their English only educated peers on achievement assessments. In the beginning, when English is introduced, they lag behind their English monolingual peers, but catch up within a year after English is introduced into their daily schedule (p. 80). The authors state:

> language proficiency outcomes are directly proportional to the amount of time by the students in meaningful communication in the language. The more time

> students spend working communicatively with the target language, under the guidance of a skilled and fluent teacher the greater will be the level of language proficiency they acquired (p. 31).

This gives them an opportunity to increase their L2 proficiency, as they are exposed to the target language (TL) longer than other types of bilingual schools.

According to Swain (1995), even though the students' progress towards the second language, their language accuracy is not the same as monolingual speakers. The students become fluent in their L2 and can communicate well in their academic contexts and needs. However, as their ability to understand and to be understood improved, they slow down in their TL development, leading to problems in accuracy. Swain and Lapkin (1995) suggest that students should be given a lot of output opportunities for second language acquisition, which is explained in the next theme. The lack of accuracy is often a concern for teachers at AEYICS. Students' incorrect use of genitive endings is one concrete example that my colleagues and I have identified as particularly problematic for our students. For example, we noticed that students will say: *Wiinga naaqi* meaning 'Me read', when they really intended to say *Wiinga naaqiunga*, meaning 'I am reading'. Hence Swain and Lapkin's research with French immersion students in Canada is applicable to our Yup'ik immersion students in Alaska. Consequently, the work by these researchers is the basis of the research on how to help the first grade Yugtun immersion students to achieve the accuracy of genitive endings in their utterances.

One factor influencing immersion students' accuracy appears to be how often they encounter certain forms in the classrooms. Mougeon and Rehener's (2001) study revealed that students learning French make greater errors in their utterances when linguistic elements are absent from their interactions in the classroom, and with native speakers. Howard (2006), and Nadasdi (2001), found that for French immersion students, less frequent words used less accurately in the target language. Similar to these studies, students in Ayaprun Elitnaurvik have weaknesses in their L2 of less frequent words, but are stronger in the use of more frequent genitive endings, such as saying the genitive ending *–ten* (you). The results of their study (Howard, 2006; Mougeon & Rehener, 2001; and Nadasdi, 2001) tell me that in AEYICS that we need to enhance instruction in less frequent endings.

Another reason why immersion students' TL is not as strong as one might hope is because they do not practice the second language outside of the classroom. Baker (2006) investigated research conducted by Swain and Johnson (1997) who define immersion student language as a school phenomenon, meaning that their second language was primarily spoken in schools. This was also echoed in Tarone and Swain's (1995) investigation of U.S. and Canadian immersion students. They found students in the lower grades interacted more frequently in the target language with task-oriented activities, than students in higher grades. The intermediate students preferred to interact in English for non-task-oriented activities. Tarone and Swain identified this as diglossia, meaning that the L2 is for academic situations, and the first language for informal language associations. Hammerly (1987) found similar

findings, but labeled the immersion students as "functionally bilingual". This finding may contribute to the lack of accuracy of immersion student utterances, and might explain why students do not have the knowledge to express themselves vernacularly in the target language. This happens when the students of AEYICS reach the intermediate grades. Often, when I hear students speak to each other in English in a Yugtun class, I remind them to say it in Yugtun, and they reply that they do not know how to say it in Yugtun. This indicates that while they can reply to their teacher in Yugtun using academic language, in their personal communication they do not have a choice because the school language does not prepare them to use personal language. This leads to the next discussion by Cummins (1984) of basic interpersonal communicative skills (BICS) and cognitive/academic language proficiency (CALP).

According to Cummins (1984), BICS is communication that is cognitively undemanding, meaning speakers utter "everyday" language (p. 31). CALP is the academic language needed to function in a classroom, as most students in Ayaprun Elitnaurvik intermediate grades do very well.

Research has found that despite having a rich source of comprehensible input in immersion classrooms, such as in the French immersion classes (Swain, 1999), there is little or no attention to the accuracy of the utterances by the students. And, there is little output opportunities in French in the classroom. Swain argues that students need more output opportunities to enhance fluency. This argument leads to the next theme, which is the output hypothesis.

Comprehensible Output Hypothesis

The second theme is centered on the errors my students make with Yugtun genitive endings. When students express themselves orally, they often make an error with what they actually want to say. I have also noticed that there is not a lot of talk in the classroom. Often, the students speak in simple sentences, utter similar sentences daily, and continue to make errors with genitive endings even though I give them corrective feedback. As a teacher, I wanted to find methods that allowed my students to notice the differences of the endings they are saying. Below I discuss several seminal studies that guided me through my research.

Before discussing how the Output Hypothesis (OH) is relevant to increasing accuracy in immersion students, I will provide a very brief overview of some second language acquisition theories that contextualize the OH, namely the Input Hypothesis (IH) as part of Krashen's Monitor Model and Long's Interaction Hypothesis. Krashen's (1985) Monitor Model has five hypotheses. According to Krashen's first hypothesis, second language acquisition occurs through one of two processes of either acquisition or learning. By acquisition, Krashen means subconsciously using the grammatical rules of the language. As for learning a language, it involves overtly learning the rules of the language. Immersion programs follow the acquisition hypothesis by providing content instruction in the target language, allowing learners to acquire the language through an almost exclusive attention to meaning rather than form. His second hypothesis is the Natural Order, which states that the acquisition of a language is predictable, in other words, one can tell what a person will acquire first

before other linguistic elements. His third hypothesis is the Monitor Hyposthesis. This hypothesis claim that the language we have subconsciously acquired initiates our production in the second language, and the conscious learning acts as an editor, however, it is only available to the learner in controlled situations. Krashen's fourth hypothesis is the Input Hypothesis. This hypothesis states that in order to develop competency in a language, learners only need to receive comprehensible input, which are target language utterances or text just above their current language competency. This is also known as learning through the "silent period." This hypothesis mainly claims that second language learners primarily acquire a language by listening. When this is done, one will have acquired the language subconsciously. There is no need to teach grammar according to this hypothesis. Krashen's last hypothesis is the Affective Filter. According to Krashen the affective filter is "a mental block that prevents acquirers from fully utilizing the comprehensible input they receive for language acquisition" (Johnson, 2004, p. 48). Krashen claims that in order for second language learners to acquire the language, the Affective Filter should be down to reach the language acquisition device. The hypothesis most relevant to immersion education is the idea that comprehensible input is not only necessary but also sufficient to acquire a second language. Immersion programs are prime examples of programs based on Krashen's theory. However, as already discussed, the findings from immersion education do not seem to support the claim that an exclusive focus on meaning leads to successful language acquisition.

Long's Interaction Hypothesis (1996) extends Krashen's (1985) comprehensible input hypothesis through conversations. According to this hypothesis, interacting with native speakers provides additional input for the learners. Long (1996) defines his interaction hypothesis as follows:

> It is proposed that environmental contributions to acquisition are mediated by selective attention and the learner's developing L2 processing capacity, and that these resources are brought together most usefully, although not exclusively, during negotiation for meaning. Negative feedback obtained during negotiation work or elsewhere may be facilitative of L2 development, at least for vocabulary, morphology, and language-specific syntax, and essential for learning certain specifiable L1-L2 contrasts (p. 414).

Through this interaction the learner of the target language negotiates for meaning and acquires the vocabulary necessary to converse in the language. During interaction the learner receives negative feedback, which can result in the learner paying attention to the target language forms resulting in improved comprehensible input by the L2 learner. While this represents an important progression from relying exclusively on comprehensible input, the Interaction Hypothesis still focuses only on what is received by the learner, ignoring the role output plays in the language acquisition process. This last point is claimed by Swain (1985, 1993, 1995) in her Comprehensive Output Hypothesis, the next discussion below.

Swain's (1985, 1993, 1995) comprehensible output hypothesis claims that comprehensible input is not the only factor for second language acquisition;

comprehensible output also plays a role in second language learning. According to this theory, output, or speaking and writing in the target language, helps the learner to notice the gap between what s/he is saying and the target language. This means that learners notice what is missing from their utterance. This happens through social interactions and allows the learners to test their hypothesis of the target language. Through interactions, a learner discovers what a word means and how it is used. From this perspective, comprehensible output is not the outcome, but the mechanism for acquiring language.

Each of these hypotheses comes together in acquiring a second language. All second language learners need input, output and interaction to learn a language. Through interaction from native speakers, a second language learner will receive comprehensible input, and in turn the learner will practice the comprehensible output where they have to negotiate for meaning through recasts. It does not just take one to acquire a second language. As seen in the previous section, immersion education has shown that input alone does not allow learners to use the TL accurately.

Studies have shown that output leads to better language acquisition. Swain (2000) gives supporting evidence with her theory by studying research by Netten and Spain (1989), who investigated the differences of French reading comprehensions of two classes. Their research results showed that the students who had more output opportunities in class, out-performed the opposite class. Similarly, Swain and Lapkin (1995) reviewed studies by other researchers on output that found evidence that pushing learners of a second language to modify their output leads students to notice

their errors. This finding led them to conduct research investigating to see if young learners would recognize their linguistic problems as a result of their output, and what they would do to solve their errors. She found that:

> as a result of producing the target language, learners 'notice' a problem, they conduct an analysis leading to modified output. That is, noticing may occur because of either internal or external feedback which may prompt, for example, the generation of alternatives and assessment of them through simple inspection through to complex thinking. (p. 386)

Through the songs that I taught my students, I was hoping that they would begin to relate the output that they learned to other situations of their utterances, such as to the questions I asked during the interviews and the compositions of the songs they wrote.

The conclusions about the effectiveness of output are by no means universal. For example, Izumi and Bigelow (2000) investigated the cognitive processes as triggered by output through guided essay-writing tasks and text reconstruction tasks for two groups of adult English second language learners. One group received opportunities for output, while one received comprehension based activities in search of effects of output on noticing and acquisition of the second language grammatical form. Their study showed that the group that had more opportunities did better than the ones who did not. It is important to note that their study was focusing on essay writing, while my study is mainly in oral production. So there might be a differential effect based on written versus oral language.

According to Nobuyoshi and Ellis (1993) their output study showed positive results as did Swain and Lapkin's study (1995). Nobuyoshi and Ellis showed that two out of three students from the experimental group improved in accuracy from clarification requests, and students reformulated their output which lead to self-repair, in other words, they were engaged in hypothesis-testing of the language form. In my research, I followed the work of Swain and Lapkin by providing clarification in oral utterances.

Beckman-Anthony (2008) gives more of a pedagogy guide for implementing the three functions of Swain's output hypothesis. She suggests that as teachers we need to give our students many opportunities for output by having a communicative goal, and expecting them to contribute to conversations. This can be accomplished by asking open questions where the teacher and the student do not know the answer, or questions that do not have one correct answer. She gives ideas on how output can be encouraged through collaborative conversations, vocabulary, writing and reading. During my research, my students worked collaboratively to compose their songs, and I gave them a lot of opportunities to speak out the target form from the songs I have taught them.

When learners produce output, they need help in focusing on form so they can work on accuracy. One possible explanation for why immersion students fall short in terms of accuracy is that immersion teacher's focus on teaching content rather than language. It should be clear from the discussion so far that we cannot assume that because instruction is in the TL, this language will be automatically acquired. Instead,

the literature reviewed here strongly suggests that immersion teachers need to focus more on the linguistic forms students need to learn. This can be accomplished through pushed output and focus on form, the topic of the next section.

Focus on Form

The third theme is based on focus on form, as my interest for this research was to investigate whether teaching songs would help my students begin to notice or pay attention to the errors that they made in their genitive endings. I believed that through this form of instruction, my students would become aware of the errors they make in their utterances. As an immersion teacher, I believed this form of instruction could aide the students in becoming more accurate in their second language of Yugtun.

Focus on form is designed to help learners develop accuracy while maintaining a primary focus on meaning. Long and Robinson (1998) define it this way:

> It entails a prerequisite engagement in meaning before attention to grammatical forms can be expected to be effective, that is, the meaning of an utterance must be evident to learners before their attention is drawn to the grammatical features embedded in that utterance. It constitutes an occasional shift of attention to grammatical forms by teachers or learners when they notice problems with comprehension or production. (p. 23)

Long (1991) showed the significance of classroom processes on focus on form. He indicated that focus on form is restricted to difficulties that arose in different teaching techniques and syllabus types where the focus was not predetermined. At the classroom level, techniques, exercises, procedures, and academic tasks can be geared

primarily to focus on meaning and communication. Through this type of instruction, the student's attention will be drawn to the linguistic form as they arise incidentally (Long, 1991). In my study, singing and composing songs keeps the students' attention focused primarily on meaning, but they also received feedback from me. My focus on form was more of an integrated approach similar to Lightbown and Spada's (2008) definition where students' attention is drawn to the form during conversational or content-based teaching (p. 186). Through Lightbown and Spada's integrated focus on form, the focus can be either planned or incidental, and brief explanations can be offered to help with meaning. Through this integrated form focused instruction, it primarily includes meaning as the base of teaching as I did with my focus on form. When I focused on form, I did not teach it exclusively as grammar. I wanted to get the correct meaning across to the students. For my research, I planned in advance the forms I wanted to teach based on the errors I heard my students make when they speak. In focusing on form through singing, I concentrated on the post-base endings of first and second person in Yugtun where I either pointed to myself for first person and to them for second person. Also, I expected the students compose their songs using the first and second person genitive forms.

A number of studies found that when focus on form is implemented communicatively, in other words when it is implemented through students engaged in meaningful interaction it has positive results (Ellis, Basturkmen & Loewen, 2001; Lightbown & Spada, 1990; and Spada & Lightbown, 1993). Lightbown and Spada (1990) found positive evidence that focus on form works when it is implemented in

communicative instruction through their study of English Second Language (ESL) in Quebec. Their study suggested, "accuracy, fluency, and overall communicative skills are probably best developed through instruction that is primarily meaning-based but in which guidance is provided through timely form-focus activities and correction in context" (p. 443). Their study involved observations of four different classrooms where students were not exposed to the English language outside of the classroom. They found that the classrooms with the highest level of form-focused instruction resulted to higher linguistic knowledge of the progressive–ing and adjective-noun order in noun phrases. Although this study was done primarily through observations, it is important since it reveals that form-focused instruction is helpful in a communicative classroom setting. Lightbown and Spada (1993) also conducted a quasi-experimental study on the effects of focus on form through instruction and corrective feedback on ESL learners in Quebec. Their study involved a two-week period of form focused activities (guessing games, unscrambling sentences, and preference tasks), as well as corrective feedback in the ESL program. Through this study, they found that form-focused instruction and corrective feedback does contribute to second language development. Their study showed students in the experiment group overwhelmingly improved from the pretest and the posttest, and some continued to progress further as a result of focused instruction and corrective feedback. In my study through singing, students focused on the genitive endings and received feedback regarding their language production. I wanted to find out if this way of teaching would work in an immersion setting.

It has been found that the traditional teaching approaches have limited application in second language instruction, although they assist in fluency, but lack in accuracy. Lowen (2005) and Nassaji (2000) suggested focus on form as one of the strategies in teaching a second language in context, as the goal is to develop fluency and accuracy. The common pedagogical activities they suggested include communicative tasks where the students share ideas, opinions, collaborative working, and competition. In order to achieve the communicative tasks, they suggest focus on form be done by the design method, where the teacher decides on what form to concentrate for student learning. This is different from Ellis, Basturkmen and Lowen (2001), Grove (1999), and Lyster (2004), where focus on form should be implemented without prior planning. These authors suggest that focus on form be done incidentally, when student linguistic need arises. Overall, all these studies found that when focus on form is provided with meaning oriented learning; it enhances learners' ability to recall linguistic forms.

Ellis (2003) examined two varying cognitive description of learning which include the theories of declarative knowledge and the implicit process of teaching. Declarative knowledge includes explicit knowledge of grammar rules, practicing language in communicative process, and giving feedback when there is an error. Implicit learning is learning the language through communication, noticing the error s/he has made, and separating the explicit learning from implicit learning. The aim is to enable learners to acquire new forms of structure or adjust the learner's interlanguage of the second language as I did through singing as focus on form, where

mine was exclusively centered on meaning. I wanted my students to notice the difference of the genitive endings and recognize the form of how it is said.

In second language learning, it is necessary to correct errors students make, and it can be done through focus on form. Through this type of instruction, second language learners can improve their linguistic accuracy while they are engaged in meaning focused form, and I believe this can be done through songs. This leads to the next segment on the benefits of singing and music.

Learning Through Songs and Music

I believe that music in second language acquisition can speed up learning and acquisition of the target language as it can lower the affective filter. Krashen's (1985) Affective Filter Hypothesis states that when there is any type of mental block that effects the emotions (motivation, self-confidence, and anxiety), learning is deterred. In order for input to reach the LAD and subsequently lead to acquisition, this hypothesis states that the learners should not feel any type of negative emotions.

Similar to music enhancing learning in academic areas, music aids in learning a second language. It is repetitious and is a method where students can easily memorize new information or language structures. The following literature review shows music can influence for learning.

Lacorte and Thurston-Griswold (2001) cite Nunan (1999) who stated that listening in second language teaching and learning is a "Cinderella skill" because it plays a secondary role compared to speaking, writing and reading (p. 40). However,

second language acquisition research indicates that comprehensible input through listening and reading plays a key role in the second language learning process.

In addition, Lacorte and Thurston-Griswold (2001) state that carefully selected songs in the target language constitute pedagogic resource because they raise the level of motivation and interest, strengthen conversational skills through practice of pronunciation, facilitate comprehension of difficult grammatical structures, and promote awareness of multiculturalism. The authors have found that in a second language classroom, music can play a major role in motivating the students. This is what I had hoped for my students. I wanted them to be motivated to learn the forms I taught them, as music affects sensation.

Music has influential power in enhancing learning as it affects emotion. Several researchers (Maxwell, 1999; Mora, 2000; Warner, 1999; Weinberger, 1998), found that music offers cognitive benefits because it brings out creativeness, recall, memory, verbal and logic thinking, and that it plays a key role in second language acquisition when it involves song and movement. Music can cause students' attention to be drawn away from the dullness of verbalization practices, and it can make it more meaningful to learn a language. This in turn can lower the affective filter. For example, in his discussion of the Contemporary Music Approach, Anton (1990) found that music lowers the affective filter by "combining the creative, nonverbal, emotional processes carried out by the right hemisphere of the brain with the specific, verbal, and logic based learning achievement by the left hemisphere" (p. 1166). I believed that

could produce a non-threatening classroom environment, and provided opportunities for learning.

Nuessel and Cicogna (1991) make a number of suggestions for effectively integrating songs and music into an Italian curriculum. They proposed that for comprehension skills, songs could be implemented as listening activities as a way to learn more words so that students could make on the words part of their interlanguage. This is somewhat similar to Eady and Wilson's (2004) study, which showed that students who were taught through music made more gains than students who were not. This finding supports Murphey's (1990) "Song Stuck In My Head" (SSIMH) phenomenon. Murphey relates SSIMH to Krashen's (1983) "Din", or language that plays in your head repeatedly like a record, thereby setting off comprehensible input. According to Krashen, the Din takes a good one to two hours of exposure to a foreign language input. He gave a pilot questionnaire to 49 subjects of whom 30 were native English speakers and 19 were speakers of other languages spoken in Switzerland. His findings revealed that only two did not experience SSIMH. With my study, I believed my students would learn the genitive endings through the songs I taught, because the singing would lower their affective filter and the repetition of the songs would create a din.

Another study conducted by Calderwood (1999), investigated egocentric speech with her child's singing. According to Calderwood, her daughter listened to tapes of songs for children, and often watched television and videos that included songs. She and her daughter would also regularly make up songs together as

entertainment. Calderwood studied her child's spontaneous songs as her development of her speech, and connected it as Vygotsky's egocentric speech. Vygotsky (Johnson, 2004) defines egocentric speech as "a stage of development preceding inner speech: Both fulfill intellectual functions; their structures are similar...one changes into the other" (page 112). Calderwood concluded that her child developed and learned language through singing. With my research, I believed that through composing their own songs, my students would start to internalize the correct genitive endings through the process of singing.

Conclusion

In this chapter, I gathered literature that guided my research. The points I was focusing on were accuracy, output, focus on form and songs for learning. The literature revealed that immersion students succeed in fluency, but not in accuracy. Second, it showed that students need to produce output to notice what weaknesses they have in their language. Third, the authors in focus on form emphasized that it can help the students to be accurate in their utterances. Finally, songs have positive outcomes in remembering, learning, and developing language.

Chapter 3 Methodology

The research design I selected for this study combines primarily qualitative research, with some elements of quantitative research. I collected data through semi-structured interviews, observations, a teacher journal, and pre/post test scores. Within this mixed research design, my study falls in the category of teacher action research. The combination of both methods allowed me to see my students' progression both through the pre/post tests (learning outcomes), and through the learning process evident during student interaction.

Mackey and Gass (2005) define qualitative research as "research that is based on descriptive data that does not make (regular) use of statistical procedures" (p. 162). They also write that one of the characteristics of a qualitative study is that it involves general and opened ended questions (p.164). The questions that I asked of the parents include these characteristics in that I was not looking for a definite answer. The data from my observations are what Miles and Huberman (1994) define as 'untreated'; the information included the "everyday life of individuals...groups" (p. 6) as I found through my classroom and video observations.

As a researcher of L2 acquisition at AEYICS, my research is best classified as teacher action research. Bauman and Duffy (2001), in their meta-analysis of teacher action research listed four themes comprising sixteen categories of teacher-research methodology (p. 609). Under the theme of inquiry, Baumann and Duffy state that one of the attributes of a teacher research is: "Teacher researcher is prompted by the problems teachers face and the questions they pose within their own classrooms" (p.

609). In another definition of teacher action research, Lacorte and Krastel (2002) quoted Richards and Lockhart (1994) that action research is "teacher-initiated classroom investigation which seeks to increase the teacher's understanding of classroom teaching and learning, and to bring about change in classroom practices" (p. 908).

My question: "Can lessons that use singing focus the students' attention on their grammatical accuracy of Yugtun genitive endings for first and second person forms?" fits these definitions. This question came about from my observations that my students' spoken Yugtun had a lot of errors in terms of relating to themselves (first person) and somebody else (second person). I found that year after year, most of my second language first grade students incorrectly express themselves with these genitive endings. As a teacher researcher, I was curious whether teaching songs that focus on form will help them in saying the correct form of these endings.

As a researcher, I assumed my students had trouble with these endings, since they hear the teacher address them more in second person endings, compared to first person. They rarely hear the utterance of talking about themselves (first person) as teachers more often directly address the students (second person). It is a question that as a teacher I identified as a problem in Ayaprun Elitnaurvik.

My research question is 'instructive', which Baumann and Duffy (2001) define as "teacher researchers learn from their students" (p. 609). Year after year my second language students often did not say what they intended to say when they meant to talk about themselves. I learned what my students' weaknesses are in their spoken

language. Bailey (1995) as cited in Lacorte and Krastel (2002) also wrote that "action research promotes the exploration and resolution of issues affecting the reality of FL classroom participants through teacher-initiated, small-scale projects in the teacher's own classroom, following an overall process of identifying, planning, acting, evaluating and planning" (p. 908). Mackey and Gass (2005) also defined action research as a method where teachers reflect on teaching practices, collect data, and analyzing them for improvement in teaching. As a researcher in my own classroom, I identified the problem that I am facing with my students' Yugtun spoken language, namely the incorrect form of genitive endings. From my observations, I identified my research question. I wanted to see if the songs that I taught would move into their spontaneous utterances.

I conducted a versatile form of research where I collected my data through student and parent interviews, video recordings of student interaction, student compositions of songs, my teacher journal, and three interview tests. My action research gives me an in-depth viewpoint about possible answers by using different methods of gathering data as stated in Lacorte and Krastel (2002).

I feel that teacher action research is appropriate for my research, especially since I worked with the students in my own classroom. This methodology allowed me to determine the problems, analyze the results, and to take actions for more effective instructional strategies. Next, I address some of the literature that guided me through my research design.

The purpose of Ellis, Basturkmen and Loewen's (2001) study was to find how many times focus on form episodes occur, what they consisted of, and what aspects they addressed. Similar to Nassaji's (2000) article, learners needed to be aware of the forms in the input, particularly to third person and present tenses. With my research I also concentrated on the utterances of first and second person post base endings. I believed that with a great deal of singing the students would receive input, and it would help them to pay particular attention to form.

Setting of the Community

Moravian missionaries first established Bethel, originally known as Mamterilleq in 1885. It is located along the Kuskokwim River in southwest Alaska, known as the Yukon-Kuskokwim (Y-K) Delta. It is approximately 400 air miles west of Anchorage. The terrain is flat, treeless, and can be compared to the prairies of North Dakota, except the area is tundra (Sampson, 2008).

Bethel is a diverse community of about 6,500 people. According to the 2007 City Data website (www.city-data.com/city/Bethel-Alaska.html), the ethnic population is made up of 68% Alaska Natives, 26.2% of white non-Hispanics, 6.9% of two or more races, 2.1% of Koreans, 1.7% of Hispanics, 0.9% of Blacks, and 0.5% of other races. The population is due to the services that it provides to the surrounding villages.

Bethel is the hub of the Yukon-Kuskokwim (YK) Delta and serves the surrounding villages mainly through transportation and economy. The airline industry is the main transportation for people in the remote surrounding villages that come into

Bethel. There are approximately six airlines that are based in Bethel, and about thirteen airlines that serve the whole community. Also, the main offices of the Yukon-Kuskokwim Health Corporation, The Association of Village Council Presidents (Native non-profit organization), and the Lower Kuskokwim School District are based in the city. Many people of Y-K Delta come into Bethel for banking, health, and court services.

Two main stores in the community sell groceries, hardware, and household goods available to the consumers. The religious affiliations include the Catholic, Baptist, Pentecostal, Moravian, Lutheran, and churches of other faiths. The community has one of the branches of the University of Alaska Fairbanks called the Kuskokwim College. There are four schools that include the Mikelnguut Elitnaurvik (K-2 English only), Kilbuck Elementary (3^{rd}-6^{th} English only), AEYICS, and one high school for both the junior and senior high grades.

Setting of the School

The main setting of this research is taken in the AEYICS in Bethel, Alaska. The school was established in the fall of 1995. This was the year that the first Kindergartners entered the doors of the Ayaprun Elitnaurvik. From that year on, Yugtun teachers were hired for each grade that was added on through sixth grade. Today, there are a total of twelve certified teachers in the school. Of these twelve, eight are Yugtun teachers including an associate teacher who has completed the requirements for an associate's degree. At the time of the research, the school was separated into different locations. The grades of K- 1^{st} were located in between the

English Mikelnguut Elitnaurviat K-2nd buildings and the LKSD District Office, but have their own building. The other grades 2nd to 6th grade were located south from the K-1 building by a quarter mile in the English Kilbuck 3rd-6th grade building, but had their own wing for the school site. In the K-1 building, there were a total of seventy students, who are served in one building. There are two kindergarten classes sharing one aide for the 40 kindergartners. The first grade classes each had fifteen students; both classes shared one teacher aide. The principal's office, as well as the English Language Development (ELD) teacher, and the Special Education teacher were located in the Ayaprun Elitnaurvik wing in the Kilbuck school site. Both buildings shared a gym for physical education with English school sites.

The hours of instruction for the K-1 building were from 8:40-2:45 to accommodate the time of the school bus leaving from the site at 3:00. The 2nd-6th graders were in session from 9:00-3:15 as the buses leave the site at about 3:20. The K-1 students were rarely in the same building with the 2nd-6th graders, except during pageant practices.

The targeted first grade class had one certified teacher, and a teacher aide that comes and goes during the day with the other first grade class. All core academics were taught in the Yugtun language, except for 30-minute instruction of ELD. In the morning, students were taught reading, math, ELD, and writing that swapped with gym days in the morning which is at the ME school. In the afternoon, when PE was not taught, students were instructed *yuraq* (Eskimo dancing) as a form of music. Each day students took an hour break that included lunch and recess. The afternoon

schedule consisted of the Saxon math calendar, writing, social studies, science, health and *yuraq*. On Fridays, the K-1 building held a Friday Morning Showcase where birthdays and students of the week were recognized. Each class also performed a presentation either in song, acting, or reading to the rest of the school and parents. This is also when my students presented songs they learned in class.

The classroom's width and length is about 30 x 30. There are four windows, two bulletin boards, and one white board. All around the walls are chart papers that students refer to when they write. The main area for student information is the bulletin board where the calendar concepts was taught. There was one circular table next to the back door where a group of students were taught for group activities, and was also used for student assessments.

The Participants

Participants in this research included students that were enrolled from the beginning of the study starting in the month of August 2008 to May 2009. Initially, there were fourteen students, but one moved to another village. Since the study began, one student enrolled in the middle of the research. The parent signed the consent form, but since she transferred in the middle of the study, her results were not analyzed.

As a researcher participant, I come from a small village, located about 100 miles west of Bethel. My first language is Yugtun, and I began my teaching career in Yugtun in 1993 in a Yugtun First Language (YFL) program the village of Nightmute. A YFL program is a school where the students and the community's first language is

Yugtun. In 2001 my family and I moved to Bethel as I began teaching in AEYICS, and I have been in the same classroom since the move. At the time of the research, my youngest son also attended the school in the other first grade classroom. Similar to the other students of the classroom, his first language is English. His father is Caucasian who does not speak or understand Yugtun.

In the beginning of the study, most of the students were six or seven years old. All of the students are of an Alaska Native descent. Three of the students' first language is Yugtun, while the others is English. Most of the students grew up in the region, and come from families where either both or one parent speaks Yugtun. Of the thirteen students, four students grew up in Anchorage. Of these students, two students moved into Bethel primarily to attend the AEYICS, and reside with their grandparents who speak Yugtun. Their immediate families continue to live in Anchorage. The other two students' families moved to Bethel for job situations, and each has one parent who speaks Yugtun. Of all the students, four come from inter-racial marriages, most are Caucasian and Yup'ik, and their main language is English at home. The rest of the nine students come from Yup'ik/Cup'ik (dialectical terms) families. Three students live in single parent homes where all the caretakers speak Yugtun. The rest of the students come from families who grew up in the surrounding villages of Bethel, and moved into Bethel for job situations. Table 5 lists student first and second language, as well as what is mostly spoken at home by the students, and caretakers.

Table 5: Student demographics

Student	Gender	L1	L2	Language at Home	Female care taker Language	Male care taker Language
S1	M	Yugtun	English	Yugtun	Yugtun	
S2	F	Yugtun	English	Yugtun	Yugtun	Yugtun
S3	F	English	Yugtun	English	Yugtun	English
S4	M	English	Yugtun	English	Yugtun	Yugtun
S5	F	Yugtun	English	Yugtun	Yugtun	Yugtun
S6	F	English	Yugtun	English	Yugtun	English
S7	M	English	Yugtun	English/Yugtun	Yugtun	
S8	F	English	Yugtun	English	Yugtun	Yugtun
S9	M	English	Yugtun	English	Yugtun	English
S10	F	English	Yugtun	English	Yugtun	Yugtun
S11	M	English	Yugtun	English		English
S12	M	English	Yugtun	English/Yugtun	Yugtun	Yugtun
S13	M	English	Yugtun	English	Yugtun	English

While the focus was on the students, caretakers are also participants as they were interviewed to find how music relates to their families, and to their child. I made appointments to interview at their homes to gather data. Most of the caretakers were willing to participate in the interviews.

Procedures

In this section, I introduce the procedures I followed for my research. Through semi-structured interviews for the pre/post interviews, I listed questions that I asked my students, and asked more clarification if needed. According Mackey and Gass (2005), semi-structured interviews are defined as "the researcher uses a written list of questions as a guide, while still having the freedom to digress and probe for more information" (p. 173). Doing this type of interview allowed me to ask more questions

when the student answered with one word during the pre and post-test. The purpose of the interviews was to find out whether the students learned to say the correct genitive endings after I taught them songs that contained the base endings I wanted them to learn.

In observing my students through audio and video, my research allowed me to investigate how involved students were at the time of my research. This allowed me to gain a better understanding why some students did not do as well as the others. As cited in Mackey and Gass (2005), Mason (1996) states, "observation usually refers to methods of generating data which involve the researcher immersing him or herself in a research setting, and systematically observing dimensions of that setting, interactions relationships, actions, events, and so on, within it" (p.175). The data that I collected through the video and audio recordings allowed me to analyze the language more deeply, as well as see the amount of student participation during the study.

By conducting pre/post and delayed tests with my students, I was able to determine the effect of the songs I taught them to sing in their utterance of genitive endings. According to Mackey and Gass (2005) a researcher can find the results of the treatment, especially in conducting a delayed post-test where the researcher gets a broader picture of the treatment effects. With my study I conducted a pre-test interview before teaching the students songs with the genitive endings. The following week I taught them a song, and after that the students composed their own song similar to the song I taught them. After that, I gave them a post-test interview with similar questions to the pre-test. It was a form of evaluation to see if the first

treatment was effective. In the sixth week, I gave the whole group a delayed post-test to see if they remembered the song I taught them in the second week, especially the genitive endings. The following two weeks, I followed the same procedure for another song that I taught. Below is the time line of my study.

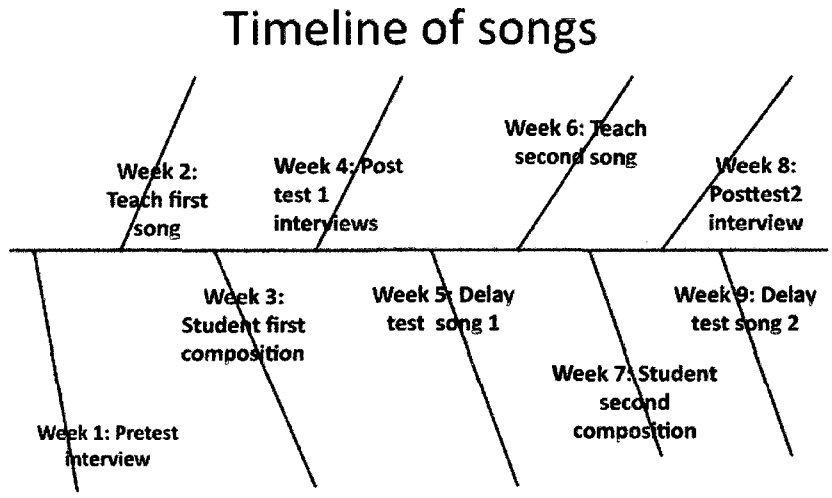

Figure 1: Timeline of study

On the 20th of August 2008, I conducted a parent orientation. During this time, I also presented the parent/student consent form (See Appendix A). Out of 14 students, only 6 parents showed up, and they all signed the consent form without questions. Of these signed, one of the students moved to another school site. The other forms were signed at the end of August and towards the end of September. Each

time a student brought a consent form back, I conducted an interview with a tape recorder.

Pre/Post/Delayed-Test

All the tests I implemented were designed in such a way that students would utter the genitive endings while responding to the questions I asked. They all contained four questions and some follow up questions which encouraged the correct genitive ending. These questions were:

- *Kinkut uitatuat enevceni?* Who stays at your house?
- *Kia ikayulartaten homework-arpenek?* Who helps you with your homework?
- *Nani homework-alarcit?* Where do you do your homework?
- *Callrusit kiagmi/akwaugaq?* What did you do during the summer/yesterday?

An example of a follow up question I asked was *Kina-llu* (Who else) when they only gave me one answer to the question *Kinkut uitatuat enevceni* to encourage them to give me more than one answer. Students' responses to these questions were then scored based on correct/incorrect use of genitive endings. This provided information about any gains in students' genitive ending utterances over the course of three months.

The pretest was given before the teaching of the first song to assess the students' prior knowledge. This evaluation was tape recorded on a cassette player before and during class times. Since there was no microphone, I had the student hold the cassette player near their mouth, where some moved their head and body aback from possibly being uncomfortable.

Posttests were given to form a summative evaluation of material learned by the students in the fourth week of the study. This time I had a small hand held audio recorder that is accessible through a computer through a USB port. As I interviewed the students, I held the audio recorder right near their mouth. Some students shied away from the recorder, and seemed uncomfortable. Although they were uncomfortable, they went through the interview. The posttest was used to evaluate the growth and the development of the students, and it allowed the students to show what they had learned from the first song they learned. The test was used to determine student achievement and the effectiveness of teaching the genitive endings through the songs I taught.

Delayed interviews were conducted for an overall summary of gains and weaknesses the students continue to have in their spoken language. The last interview gave me an insight to the areas in which the students continue to struggle in their genitive endings.

During the process of my research, I kept a teacher journal of my classroom observations, paying particular attention to students' use of genitive endings. I video recorded the teaching and composing of songs, as well as audio recorded the student interviews. These were my tools to observe for student involvedness, genitive endings output, and their activeness to applying the genitive forms to other areas.

The Songs

The first song that I taught the students was on family members pertaining to "my" (-ka/qa), "your" (-n), "my house" (-mteni), and "your house" (-vceni). In this

call and response song, I taught the students to answer with "your" ending after I sang the first word with "my" family member. The family members were father, mother, and older/younger sister, older/younger brother who are at the house. When I first taught the song, I pointed to the words and showed them pictures of what they were singing. We sang this song in the beginning of September 29th for a week, as an introduction to the family unit. Table 6 shows the lyrics of the first song.

Table 6: Lyrics of first song

Teacher	Student
*Aata**ka*** (My father)	*Aata**n*** (Your father)
*Aata**ka*** (My father)	*Aata**n*** (Your father)
*Aataka uitauq ene**mteni**.* (My father is at our house)	*Aatan uitauq ene**vceni**.* (Your father is at your house)
*Aana**ka*** (My mother)	*Aana**n*** (Your mother)
*Aana**ka*** (My mother)	*Aana**n*** (Your mother)
*Aana**ka** uitauq ene**mteni**.* (My mother is at our house)	*Aana**n** uitauq ene**vceni**.* (Your mother is at your house)
*Alqa**qa*** (My older sister)	*Alqa**n*** (Your older sister)
*Alqa**qa*** (My older sister)	*Alqa**n*** (Your older sister)
*Alqa**qa** uitauq ene**mteni*** (My older sister is at our house)	*Alqa**n** uitauq ene**vceni*** (Your older sister is at your house)
*Anngaq**a*** (My older brother)	*Anngaq**n*** (Your older brother)
*Anngaq**a*** (My older brother)	*Anngaq**n*** (Your older brother)
*Anngaq**a** uitauq ene**mteni*** (My older brother is at our house)	*Anngaq**n** uitauq ene**vceni*** (Your older brother is at your house)
*Uyuraq**a*** (My younger sibling)	*Uyuraq**n*** (My younger sibling)
*Uyuraq**a*** (My younger sibling)	*Uyuraq**n*** (My younger sibling)
*Uyuraq**a** uitauq ene**mteni*** (My younger sibling is at our house)	*Uyuraq**n** uitauq ene**vceni*** (Your younger sibling is at your house)
*Nayagaq**a*** (My younger sister)	*Nayagaq**n*** (Your younger sister)
*Nayagaq**a*** (My younger sister)	*Nayagaq**n*** (Your younger sister)
*Nayagaq**a** uitauq ene**mteni*** (My younger [older brother's younger sister] sister is at our house)	*Nayagaq**n** uitauq ene**vceni*** (Your younger sister is at your house)

The second song that I taught the students was during our fish thematic unit. It consisted of the words "I go" and "you go" with some fishing method, as well as the name of the fish. The genitive forms included *–tua* (I) and *–ten* (you). This song was also a call and response song, where I first taught the tune of the song before I introduced the words. Below is Table 7 of the second song that I taught.

Table 7: Lyrics of second song

Teacher	Student
*Taluyalar**tua**, taluyalar**tua**, taluyalar**tua** cangiirnek.* (I go trapping, I go trapping, I go trapping for black fish.)	*Taluyalartu**ten**, taluyalartu**ten**, taluyalartu**ten** cangiirnek.* (You go trapping, you go trapping, you go trapping for black fish)
*Kuvyalar**tua**, kuvyalar**ua**, kuvyalar**tua** sayagnek.* (I go netting, I go netting, I go netting for red salmon.)	*Kuvyalartu**ten**, kuvyalartu**ten**, kuvyalartuten sayagnek.* (You go netting, you go netting, you go netting for red salmon.)
*Qalular**tua**, qalular**tua**, qalular**tua** qusuurnek.* (I go dip netting, I go dip netting, I go dip netting for smelt fish.)	*Qalulartu**ten**, qalulartu**ten**, qalulartu**ten** qusuurnek.* (You go dip netting, you go dip netting, you go dip netting for smelt fish.)
*Manalar**tua**, manalar**tua**, manalar**tua** luuqeruuyagnek.* (I go jigging, I go jigging, I go jigging for pike fish.)	*Manalartu**ten**, manalartu**ten**, manalartu**ten** luuqeruuyagnek.* (You go jigging, you go jigging, you go jigging for pike fish.)

As I first taught the song, I pointed to the words while I sang it and showed them a picture of each fishing method. After I went through the whole song, I invited the students to respond back to me. When they learned the song response, I had them sing first, and I responded to the song. As soon as everyone learned the whole song, I divided the students in half where the first half were the callers, and the other half were the responders. After going through the whole song, the students switched roles.

We sang this song daily for about five minutes per day. Students were then asked to compose their own songs.

Parent Interviews

Parent interviews were conducted in the spring of 2009, when 12/13 parents were interviewed at their homes. One student's parents were not interviewed, as the student did not participate in the pre-test, therefore, this student was removed from the datat due to an incomplete data set. The questions that were asked of the parents contained questions that focused on how music relates to their family, which is described in this chapter. The following questions were asked:

a. What role does music play in your family?
b. What was your favorite song/chant sung by a family member?
c. Do you know or listen to traditional songs?
d. Did you ever sing to your child when they were little?
e. How did it come about? Why or why not?
f. What type of songs does your child listen to or sing?
g. What is your child's favorite song?
h. Do s/he sing yuraq songs that they've learned in kindergarten? Which ones?
i. Do you think songs are good ways to learn? Why or why not?
j. Are there musical events that you participate in the community? Which ones? Why or why not?

Data Analysis

In an effort to collect data on whether the students learned the first and second person genitive endings through songs, I transcribed the interviews and analyzed the post base endings of student answers. In Yugtun, one can speak by moving the word order, and come up with a same meaning, but one has to say the correct post base morpheme ending to emphasis the meaning of the word. For instance, the Yup'ik utterance of *aquillruu**nga** ellami* (I played outside), and *aquillruu**ten** ellami* (You

played outside), has to contain the correct morpheme ending. The changing of the morpheme *nga* and *ten*, changes the meaning of the sentence. An example of a one-word answer of *aataq* (father), and *aataka* (my father) changes a meaning by adding a certain morpheme. These are what I looked for as I went over the data of the pre/post and delayed interviews. As I wrote the transcriptions, I color coded the incorrect endings in red, and the correct in green.

In order to understand the outcomes of each student, it was necessary for me to analyze the video recordings on student behavior during the teaching of songs as well as their compositions. These observations allowed me to analyze why students did or did not learn the genitive endings as expected.

Overview of Data Collected

Table 8 below shows the amount of data I collected. The first section of the table shows when I begin collecting informed consents. The second section indicates when I began the first interviews. The third row lists the amount of data I collected for the teaching of the first song. The fourth shows when the students began composing their first song. The fifth illustrates when I conducted the second interviews. The seventh shows when I conducted tests to see if the students remembered the first song I taught. The eighth is teaching of the second song. The ninth is student second compositions. The ninth is the last student interview. Finally on the tenth section is when I checked to see if the students remembered the second song I taught. Overall I collected 212.15 minutes of audio and video recordings: equal to about four hours.

Table 8: Overview of data collection

	Date	Data Collection	Data Type	Length
1	Beginning week of 8/20/08	Informed Consent	Signed forms	
2	Begin Week of 9/01/08	Pre-test interviews	Audio recordings	17.8 min
3	Week of 9/29/08	Teach first song	Video recording and audio recording	36.58 min
4	Week of 10/06/08	Student first composition	Video recording	46.18 min
5	Week of 10/13/08	Post test 1 interviews	Audio recordings	13.7 min
6	10/27/08	Delayed test song one	Audio recordings	6.52 min
7	Week of 11/3/08	Teach second song	Video and audio recordings	28.02
8	Week of 11/10/08	Student composition	Video recording	35.42 min
9	Week of 11/17	Post test 2 interviews	Audio recording	13.8 min
10	11/24	Delayed test song two	Video recording and audio recording	14.13 min
	Total:			212.15 min

Conclusion

In this chapter I identified the design of my study, introduced my participants as well as the instruments I used for my research, the procedures I used, and how I analyzed my data. In the next chapter I discuss my research findings.

Chapter 4 Data Analysis

The purpose of this research was to investigate whether or not using singing as a way to focus on form would aid my first grade Yugtun immersion students in acquiring first and second person genitive endings. This is an area in which some Ayaprun Elitnaurvik Immersion students have difficulties particularly in speaking. The questions for my research are:

1. Can lessons that use singing focus the students' attention on their grammatical accuracy of Yugtun genitive endings for first and second person forms?
2. What effect does singing in the classroom have on students' overall learning experience?

Some of the key elements in assessing the implementations were: pre/post and delayed tests (conducted as interviews), video observations, teacher journals, and parent interviews.

The pre/post and delayed interviews were used to assess the learning of the genitive endings I was looking for. The students were interviewed a total of three times: once in each month of September, October, and November of 2008. There were a total of four key questions that implemented for genitive endings, and other questions for clarifications. Table 9 shows the questions:

Table 9: Pre/post/delayed interview questions

Yugtun	English	Possible correct answer
Nani homework-alarcit?	Where do you do your homework?	*Ene**mteni*** (At our house)
Kia ikayulartaten homework-arpenek?	Who helps you with your homework?	*Aana**ma*** (My mother)
Kinkut uitatuat enevceni?	Who stays at your house?	*Aana**ka**, aata**ka**,-llu* (my mother, my father too)
Callrusit kiagmi/akwaugaq?	What did you do in the summer/yesterday?	*Naanguallruu**nga*** (I played with toys)

The way I outlined this chapter is I begin from the first song I taught, next I introduce the first and second person grammatical terms, than I discuss the first composition, followed by the teaching of the second song. After these, I analyze the student interviews, than I closely analyze four students, and last I address my research questions.

Teaching of Song One

As soon as all of the parental/student consent letters were signed, I taught the students the first song on a Monday. This was an introduction to part of the Upingaurluta (Lower Kuskokwim School District's Yugtun curriculum on science, social studies, health) unit we were studying on Yugtun family terms. I made copies of pictures for each vocabulary word of the family member kinship terms and wrote the song that I wanted them to learn on flip chart paper (see Figure 2 below). Before I taught them the song, I asked the students which vocabulary words they did not know by showing them a picture of a person. All students identified *aanaq* (mother), *aataq* (father), *apaurluq* (grandfather), and *maurluq* (grandmother), although some students

made errors in the term *maurluq* where they inserted *a* to the beginning of the word. This might have been because of the similarities of the sound of *apaurluq* and *maurluq*. After going through the vocabulary pictures, we read the song a couple of times. As illustrated in Figure 2, I wrote the song using two different marker colors so that the students would find it easier to read through the syllables of each word. On one side of the paper I had the call song written, and the other side the response (see Figure 2 below). Next, I hummed to the tune I created to the song. I pointed to the words while I was humming. After going through the song, I began singing it. I asked my teacher aid to be the responder. We went through the whole song and divided the students into two groups. I told the callers to point to themselves when the genitive endings of possession referred to them, and the responders to point to themselves when the ending called for a second person genitive ending. The focus of the genitive endings were: *-ka* (1st person), *qa* (1st person) , *-n* (2nd person), *-mteni* (1st person) and *–vceni (2nd person).* Figure 2 shows the first song. The translation is provided in chapter three in Table 6. I video recorded all of these lessons during which I taught the songs.

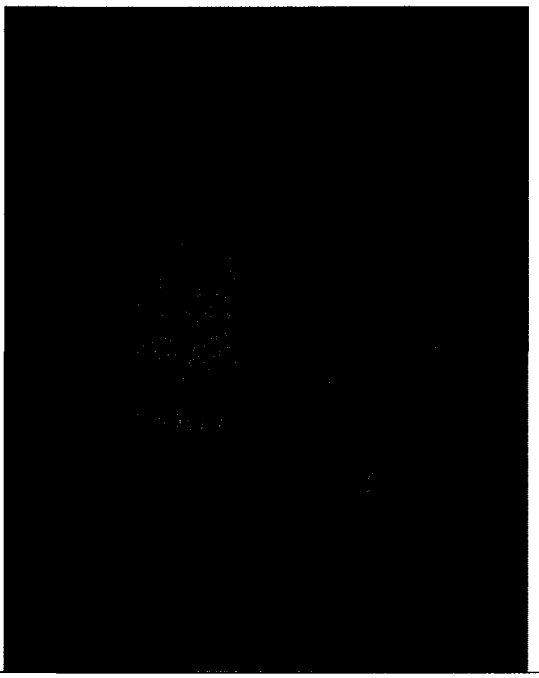

Figure 2: First song taught

Transcription

Before I could analyze my data, I needed to transcribe it. I transcribed my data using a three-line methodology. The first line was what was actually said in Yugtun. The second line consists of what had been said with the close translation to English and the third line is the free translation into English. In the areas where the student spoke using the incorrect base ending I color-coded the errors in red, and correct genitive endings in green. Below is an example of a transcription.

176. S4: *Wiinga, daddy-qa, momma-qa, brother-aqa*

Me, daddy my, momma my, brother my

Me, my daddy, my mom, my brother [incorrect, should be *daddy-ka, momma-ka*]

The Interviews

The focus of the student interview questions was on the presence of the genitive endings. Table 10 provides an overview of genitive endings adapted from Jacobson (1995, p. 223)

Table 10: Genitive endings adapted from Jacobson (1995) p. 223

I, me, my	*:nga*	*ka, qa*	*ma*
you	*ten, ken,*	*n*	*vet, pet*

In order to understand this, I explain the grammatical rules in Yugtun taken from Jacobson's (1995) grammar book. Jacobson explains the 1st person singular, 'I', ending is + *'(g/t/)u:unga* as in the case *caliunga*, 'I am working'. When this ending is spoken in Yugtun, the colon before the *ng* specifies that *ng* will be dropped (velar dropping) when there is a single vowel before and after the words. In the word *caliunga ng* was not velar dropped as there are double vowels before *ng.* When the post base ending is added to the following: *aqui-, alinge-, kaig-* the *ng* will be velar dropped as it falls in between singular vowels. *Aqui-* becomes *aquigunga* when the 1st person singular form is added to the base word. When the dropping occurs, the word becomes *aquigua* 'I am playing'. The same explanation follows *alingugua* becomes *alingua* 'I am afraid', and *kaigtungua* becomes *kaigtua* 'I am hungry'. In answering the question *Callrusit kiagmi/akwaugaq* 'What did you do in the summer/yesterday', I was looking for the ending *nga.*

In addition to the previous question, students must include the post base *–llru,* which indicates past tense in Yugtun. In addition to adding *–llru*, the answer must

also include *nga* as it pertains to 'I', 'me' or 'my'. Table 11 is an example from the interview:

Table 11: Sample 1 interview

Incorrect	Correct
T: *Callrusit akwaugaq?* What did you do yesterday? S13: *Naanguaq* * *Toy a* *To play toys [incorrect, should be naanguallruunga]*	T: *Callrusit kiagmi?* *What did you do in the summer?* S11: *Enemteni aquillruu**nga**.* *House our play I did* *I played at our house*

In the cases of the possessive pronouns such as 'my', 'your', 'our', 'hers', and other possessive pronouns, there are possessed absolutive nouns in Yugtun that indicate the person and the number of ownership. In this case, the number pertains to single, plural, or dual. In grammar terms, absolutive is "used to mark the subject of an intransitive verb and the object of a transitive verb" (http://en.wikipedia.org/wiki/Absolutive). An intransitive verb does not take an object, as in the example *igtuq*, 'It is falling' where falling does not have an object. A transitive verb is the opposite of an intransitive verb where the word takes an object as in the example, *igcetaa* 'S/he is making it fall'. In Yugtun, the singular endings of *–ka* and *–qa* are used when the object pertains to your own ownership. For instance *aana**ka**, 'my mother'* and *maurlu**qa*** , 'my grandmother'. To determine whether to utter either *k* or *q*, when *k* is spoken the base word ends with a front velar as in the example *aana 'mother'*. *Q* is uttered when the base words ends with a back velar as in

maurluq, 'grandmother'. Basically, the rule is when the base word ends with a front velar, the possessive ending will be *–ka*, and when the base ends in a back velar, the possessive ending will be *–qa* (Jacobson, 1995). These absolutive case endings must be uttered when answering *kina/kinkuk/kinkut* 'who one/who two/who three or more ' questions. The interview question, *Kinkut uitatuat enevceni?* 'Who stays at your house?' should have contained these post base endings. Table 12 shows examples of student answers.

Table 12: Sample 2 interview

Incorrect	Correct
T: *Kinkut uitatuat enevceni?* Who stays at your house?	T: *Kinkut uitatuat enevceni?* Who stays at your house?
S7: *Aanii, aatii, piipiq, sister* * Mother his/her, father his/her, baby a, sister	S3: *Aanaka, piipiqa, aataka, wiinga, qimugta-llu* mother my, baby my father my, dog too
His/her mother [incorrect, should be *aanaka*], his/her father [incorrect, should be *aataka*] a baby, sister [incorrect, should be sister-*aaqa*]	My mother, my baby, my father, me, and the dog too

Another form of possessive ending that I observed in the student interviews is the ending *–ma*, which is used when someone talks about his/her possession. This ending should have been uttered in response to the question *Kia ikayulartaten homework-arpenek* 'Who helps you with your homework?' In grammatical terms, *-ma* is the first and second person possessed relative ending (Jacobson, 1995). This ending is used when referring to "possessed relative ending or to a possessor of the

absolutive subject of an intransitive verb, and also as the possessor of the absolutive object of a transitive verb" Jacobson, 1995, p. 141. Example of this ending would be *aata**ma** kipuyutellruanga,* 'my father brought it for me', which may be the answer to *Kia kipuyutellruaten,* 'Who brought it for you?' In Yugtun *kia*, 'who' is a relative case. Basically, when a question begins with *kia,* the answer must end with *–ma* unless we say 'our' where it changes to *–mta.* Included are two examples from the student interview as shown in Table 13.

Table 13: Sample 3 interview

Incorrect	Correct
T: *Kia ikayulartaten homework-arpenek?* Who helps you with your homework? S7: *Aana**n**, alqa**n*** Mother your, older sister your Your mother [incorrect, should be *aanama*], your older sister [incorrect, should be *alqama*]	T: *Kia ikayulartaten homework-arpenek?* Who helps you with your homework? S5: *Aana**ma**, aata**ma*** Mother my, father my My mother, my father

When I asked the question *Nani homework-alarcit,* 'Where do you do your homework', I was looking for the answer in terms of the first person plural ending of *–mteni.* In Yugtun grammatical terms, this ending is considered as one of the locales case endings. Jacobson explains locales as " place at which something occurs" p. 47. In answering the question, students should have answered with ***enemteni***, 'at our house'. Below is an example of student answers where one is correct and the other is incorrect on Table 14.

Table 14: Sample 4 interview

Incorrect	Correct
71. T: *Nani homework-alarcit?* Where do you do your homework? 72. S6: Ena House House [incorrect, should be *enemteni*]	7. T: *Nani homework-alarcit?* Where do you do your homework? Table 15 S6: *Ene mte ni* House our at At our house

This concludes the grammatical possessive endings of the Yugtun language for the questions I asked. In the following section, I analyze the first student composition in how they worked together and whether if they uttered the genitive endings I focused on during the instruction of the first song.

First Student Composition

The week after I taught the students the first song, I asked the students to begin composing a similar song. I told the students that they could not use the same words in the song, and that they had to come up with their own words of possession. They were confused, so I gave them an idea. I took my jacket and asked the students whose jacket it was. One of the first Yugtun language speaker (S1) raised his hand and asked a question.

S1:

Paltuukan "it's your coat"

I asked:

Qaillun qaneryarcia wii pik'umku paltuuk? "What would I say if it is my coat?"

S1 answered:

paltuuka "my coat"

I complimented him for helping me. I asked:

Qaillun qanrucarcia yuaqumku paltuuka elpet-llu nalluvkenaku nanlucia? "What would you tell me where my coat is if I were to look for it, and you know where it was."

S3 replied:

paltuun yaantuq "your coat is over there"

After that I asked them where their coats are, and how we can begin singing using the word *paltuuk* "coat". I told them I would begin to sing first, and they reply by pointing to me when the ending calls to point at me.

I began singing:

paltuuka "my coat"

They replied:

paltuun "your coat"

I ended with:

paltuuka uitauq aqumllermi "my coat is on the chair"

They replied:

paltuun uitauq aqumllermi "your coat is on the chair"

As soon as I thought they had an idea of how to compose their song, I split them into two groups of six and seven according to their Yugtun language proficiency. At first I was not sure how I would have them compose their song. I started setting up two different tape recorders on either side of the classroom. The students began singing into the tape recorders, but they did not come up with one song, as there was a lot of playing around.

On October 8, 2008, I came up with an idea of splitting the students into two groups by dividing the Yugtun first language speakers and the emergent writers. I told them that they were going to write up a song, similar to the *Aanaka* song I taught them, and explicitly told them that they can not use the family terms from the song. I asked them what words they would use. One of the students replied: *Wiinga* "I".

I asked the other students how they would reply to that in the song.

One of them said:

elpet "you"

I started thinking of how to make them understand how to compose a song similar to the song I wrote.

I took off my glasses and asked:

Kia ukuk ackiiqakek? "Whose glasses are these?"

They replied:

elpet "yours" (The students should have replied *Elpet pikagken* "they are yours")

I then asked them what would I say that these glasses are mine.

S3 replied:

ackiigka "my glasses".

To encourage the responder, I asked:

Nani ackiigka uitatuak? "Where do my glasses belong?"

S1 resplied:

kegginami "on the face"

This is when I started to sing the song so the students would comprehend what I expected them to do.

I stared singing:

ackiigka "my glasses"

They replied:

ackiigken "your glasses"

I went on to sing:

ackiigka uitauk kegginamni "my glasses are on my face"

They replied:

ackiigken uitauk kegginamni "your glasses are on your face"

As soon as I felt they knew what to do, I split them into two groups. I told the students to pick a good writer for their composition or to take turns writing. Each group had a Yugtun first language speaker and a good writer. As the students wrote their song, there was much dialogue in composing their song. In one of the groups, the decision of including a *cauyaq* "a drum" was discussed. One of the student, S5, sang *cauyaqa* and the writer, S1 said Qang'a *cauyaitukut* "No, we don't have a

drum". He thought for a moment and asked *Cauyangqertuci-qaa?* "'Do you have a drum?" (Taken from teacher journal Oct. 8, 2009). The writer did not write it in their composition. The decision to have the students write their compositions worked well, as there was a lot of cooperative work and the class was much quieter. The first day when the students composed without a marker and chart paper, many of them were off task. They were playing around and the students were singing their lungs out into the tape recorder. They could not hear each other sing. The first song the students composed was similar to the family member song, and had the same tune, and was also a call and response song. The students were given chart paper and one student was the assigned writer. As they composed the song, they sang it as a call and response, and tested how it would sound while they wrote the song. Figures 3 and 4 show the songs the two groups composed. Note that group B had less writing than group A. Group B were arguing about taking turns in writing. The most proficient writer (S3) of that group began writing, until it was time to switch writers. She gave the marker to S7, who was not a proficient writer at that time. He probably had the marker for five minutes or more, until I decided to tell them to give the marker back to student 3. This is probably why their composition had less writing than the other group.

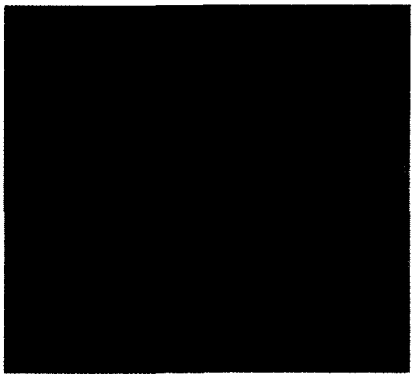

Figure 3: Group A composition

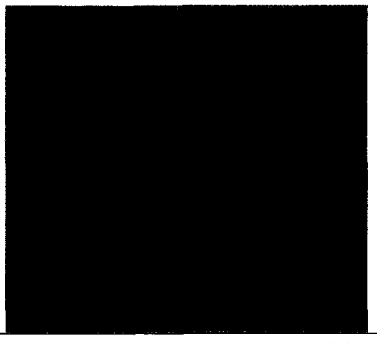

Figure 4: Group B composition

Table 15 provides the song composed by group A followed by my analysis of their composition. In this table the first column is how the writer actually wrote in their composition. The second column is modified to the correct spelling with the translation. The third column is how the student wrote their response, and the last is modified to the correct Yugtun spelling with translations.

Table 15: First composition by group A

	Student composed call:	Corrected spelling call:	Student composed response:	Corrected spelling response:
1	*Ackika*	*Ackiigka* (My glasses)	*Ackikin*	*Ackiigken* (Your glasses)
2	*Ackika*	*Ackiigka*	*Ackika*	*Ackiigken*
3	*Ackika witaucna kinamni*	*Ackiigka uitauk kegginamni* (My glasses are on my face)		
4	*Sapakgka*	*Sap'akigka* (My shoes)	*Sapkikn*	*Sap'akigken* (Your shoes)
5	*Sapakgkakn*	*Sap'akigka*	*Sapakgn*	*Sap'akigken*
6	*Sapakikiqa witat ityimi*	*Sap'akigka uitauk it'gami* (My shoes are on a feet)		
7	*lumaraqa*	*'Lumaraqa* (My shirt)	*lumaran*	*'Lumaran* (Your shirt
8	*lumaraqa*	*'Lumaraqa*	*lumaqan*	*'Lumaran*
9	*Lmerqa witw nivni*	*'Lumaraqa uitauq enevni* (My shirt is at your house)		
10	*qaspeqa*	*Qaspeqa* (My kuspuk)	*qasqken*	*Qaspen* (Your kuspuk)
11	*qspaqaqa*	*Qaspeqa*	*qasqken*	*Qaspen*
12	*Qapaqa wituq litnauviq*	*Qaspeqa uitauq elitnaurvik*		

Findings of First Composition by Group A

In analyzing the student compositions (Table 15), I found absences of first and second person localis case endings in their compositions. The writer for this group was a first language Yugtun speaker (S1), and was leading the discussion in that group. This group started working right away, compared to the other group. In investigating S1's writing, he wrote the call first than the response in each line, but did not write correctly on the second call which, *Ackika,* should have been written as *Ackikin* in his spelling terms (line 2). On line three, he did not write the response answer of *Ackiigka uitauk kegginamni*, but when they sang it they included the

response answer. This was also the same case for *Sap'akigka* (My shoes), *'Lumaraqa* (My shirt), and *Qaspeqa* (My kuspuk) where the student did not write the response, and there were absences of first person localis case endings missing in the their composition. Listed below are other errors I found:

- Line 5: On the call, S1 wrote *sapakg**kakn*** where he used both the genitive endings of *–ka* and *-kn (ken)*
- Line 12: On the call, S1 wrote *Qapaqa wituq litnauviq*. He did not include the localis case ending of –mi.

When the students sang their composition, they sang it correctly rather than how S1 wrote the song. I connect this to students being familiar to the format of the first song I taught. Also, when they sang *Qaspeqa uitauq elitnaurvik* (line 12) they sang it as *Qaspeqa uitauq elitnaurvig**mi*** "My kuspuk is at the school".

Group B Composition

Table 16 represents the song group B composed. Similar to the Table 15, the columns are divided to how the students wrote the song followed by the actual spelling of both the call and response.

Table 16: First song composed by group B

	Student composed call:	Corrected spelling call:	Student composed response:	Corrected spelling response:
1	*Aciika*	*Ackiigka* (My glasses)	*Aciigken*	*Ackiigken* (Your glasses)
2	*Aciika*	*Ackiigka*	*Aciigken*	*Ackiigken*
3			*Aciigken witaq kenatuq*	*Ackiigken uitauk kegginami* (Your glasses are on a face)
4	*Cauyaqa*	*Cauyaqa* (My drum)	*Cauyan*	*Cauyan* (Your drum)
5	*Cauyaqa*	*Cauyaqa*	*Cauyan*	*Cauyan*
6			*Cauyan witauq elitnaurvimteni*	*Cauyan uitauq elitnaurvimteni* (Your drum is at our school)

Findings of Composition by Group B

When this group of students began composing their songs, they argued who will be the writer. Student 3 wrote the lines 1-3 until student 7 took over the marker. S7 was stuck on spelling *cauyaqa* as seen on the picture for group B. When I saw that they were going nowhere, I told him to give the marker back to the first writer. S7 completed the rest of the composition. Below I list the errors the students made by the line numbers.

- Line 3: The students did not write the call for *Ackiigka uituak kegginami.* But the writer wrote *Aciigken witaq kenatuq* in the response. I assumed when the student wrote *kenatuq* (nonsense word) she meant *kegginami* as that is how the group sang it.

- Line 6: The students did not write the call for *Cauyaqa uitauq elitnaurvimteni*, but they sang it although it was not written.

Overall Findings of First Compositions:

In reviewing their first composition, the students used the genitive forms of the first and second person endings correctly. Even though there were missing forms in their written composition, the way they sang their song shows that focusing on these genitive forms were effective. My conclusion about their first composition is that they were paying attention to the form I taught them.

Teaching of the Second Song

The second song I taught revolved around the fish unit of the LKSD *Upingaurluta* thematic themes. I chose vocabulary words from the teacher's guide and words that are tools for fishing. The focuses on form for the genitive endings were: *-tua* (first person) and *–ten* (second person). I taught this song during week six of my research, and taught it the same way as I described song 1. The typed translation of this song (Figure 5) can be found in chapter 3 in Table 7.

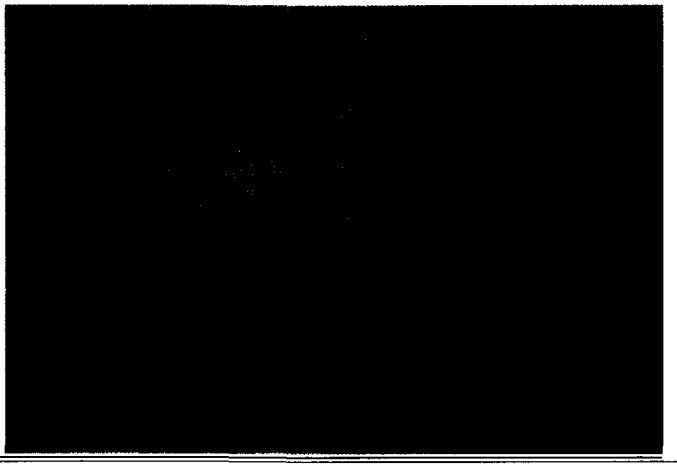

Figure 5: Second song taught

Second Student Composition

The second song students composed had the same tune to the second song I taught, the fishing song. This time I decided to split the students into three groups as there were three Yugtun first language speakers. In addition, I divided the proficient writers and students whose Yugtun language was weaker. This lay out worked much better than splitting them into two groups as almost all the students had input on what they wanted in the song. In the first composition, I saw there were quite a few proficient writers in each group, and having smaller groups allowed for more individual attention and more cooperative work. The writer, instead of paying attention to a few dominant students, heard all their voices. Figures 6, 7, and 8 depict their compositions.

Figure 6: Group A: Second composition 2

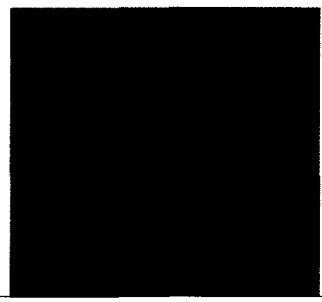

Figure 7: Group B: Second composition 2

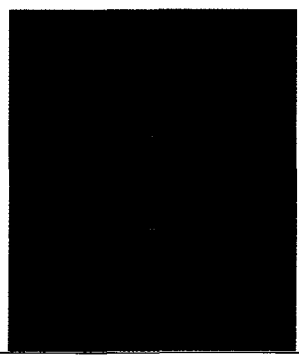

Figure 8: Group C: Second composition 2

Tables 17, 18, and 19 represent the compositions by group A, B and C. I separated the compositions in sections similar to their first composition as explained for Table 15. Next, I analyzed if they were focused on the genitive endings.

Table 17: Group A: Second composition

	Student composed call:	Corrected spelling call:	Student composed response:	Corrected spelling response:
1	*Kangalartua kangalartua kangalartua enmtni*	*Kangalartua, kangalartua, kangalartua enemteni* (I walk, I walk, I walk at our house)	*Kangalartuten kangalartuten kangalartuten envsni*	*Kangalartuten, kangalartuten, kangalartuten enevceni* (You walk, you walk, you walk at your house)
2	*Yuralartua yuralartua yuralartua elitnaurvimtni*	*Yuralartua, yuralartua, yuralartua elitnaurvimteni* (I dance, I dance, I dance at our school)	*Yuralartuten yuralartuten yuralartuten elitnaurvimtni*	*Yuralartuten, yuralartuten, yuralartuten elitnaurvimteni* (You dance, you dance, you dance at our school)

Table 18: Group B: Second composition

	Student composed call:	Corrected spelling call:	Student composed response:	Corrected spelling response:
1	*Uivalartua uivalartua uivalartua cimami*	*Uivelartua, uivelartua, uivelartua cim'ami.* (I go in a circle, I go in a circle, I go in a circle at the gym.)	*Uivalartutin uivalartutin uivalartutin cimami*	*Uivalartuten, uivalartuten, uivalartuten cimami.* (You go in a circle, you go in a circle, you go in a circle at the gym.)
2	*Aqvalartua aqvalartua aqvalartua aquivirmi*	*Aqvaqualartua, aqvaqualartua, aqvaqualartua aquivigmi.* (I run, I run, I run at the playground.)	*Aqvalartutin aqvalartutin aqvalartutin aquivirmi*	*Aqvaqualartuten, aqvaqualartuten, aqvaqualartuten aquivigmi.* (You run, you run, you run at the playground.)

Table 19: Group C: Second composition

	Student composed call:	Corrected spelling call:	Student composed response:	Corrected spelling response:
1	*Qeckalartua, qeckalartua, qeckalartua cimami.*	*Qeckalartua, qeckalartua, qeckalartua cim'ami* (I jump, I jump, I jump at the gym.)	*Qeckalartuten, qeckalartuten, qeckalartuten cimami.*	*Qeckalartuten, qeckalartuten, qeckalartuten cim'ami* (You jump, you jump, you jump at the gym.)
2	*Calilartua, calilartua, calilartua ekliurvigmi.*	*Calilartua, calilartua, calilartua ekliurvigmi* (You work, you work, you work at the fire station.)	*Calilartuten, calilartuten, calilartuten ekliurvigmi.*	*Calilartuten, calilartuten, calilartuten ekliurvigmi* (You work, you work, you work at the fire station)

Second Student Composition Overall Findings

In composing their second song, I saw the students were more comfortable than composing their first song, and they worked well together as they understood the procedures to compose a song. I found in grouping the students in smaller groups, it gave them more of an opportunity to produce output in Yugtun, and to focus on the genitive endings I was observing. This was my second time having the students work together in cooperative groups. In each group, the leading writer listened to their group members and wrote what they sang without questioning them. As I walked around to each group, I had them sing what they composed. When all the students were done composing their songs, I had each group present to their classmates.

In reviewing their written composition, groups A and C did not have any genitive ending errors. Group B had a of couple mispronunciations in their composition, although their genitive endings were correct. These were:

1. *Uiv**a**lartua* should be *uiv**e**lartua*
2. *Aqvalartua* should be *aqva**qua**lartua*

My conclusion of their composition was all the groups noticed the form and meaning to their song. In their composition, the students' focus was drawn where they do the activity of doing something. For example in *qeckalar**tua*** they added the localis ending to *cim'a**mi.*** Also, all their call song had the genitive ending of *–tua*, which means 'I' in English. As for the response song, all of the groups had the ending *–ten* 'you'. Therefore, it can be said that the students' attention was drawn to the genitive forms I taught through the second song I taught.

Analysis of Student Interviews

In this section I discuss the findings of the pre/post and the delayed test interviews. Table 20 and Figure 9 show the scores of the student answers to the questions I asked. Figure 10 is the plotting of individual students scores, which is the same as Table 20.

Table 20: Individual student correct answers

Student	First Language	Pre test score (out of 4)	Post test score (out of 4)	Delayed test score (out of 4)
S1	Yugtun	3	2	2
S2	Yugtun	2	3	4
S3	English	3	4	4
S4	English	1	0	1
S5	Yugtun	3	3	4
S6	English	0	2	4
S7	English	0	2	2
S8	English	0	1	2
S9	English	0	1	2
S10	English	0	0	2
S11	English	3	1	2
S13	English	0	1	2
Total		15	20	31

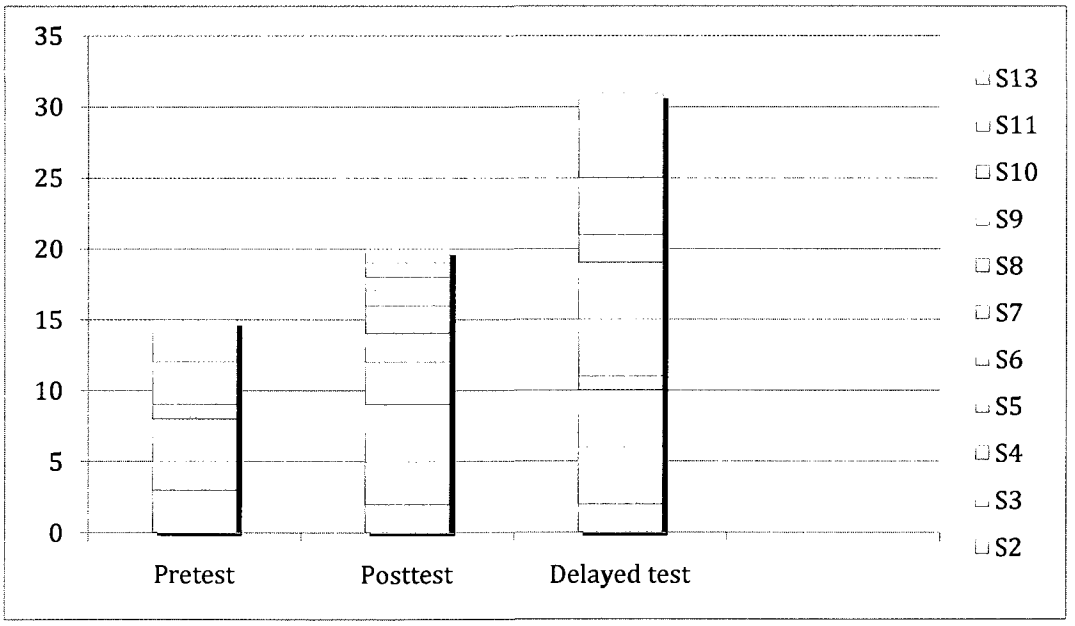

Figure 9: Student individual correct answers to interview questions

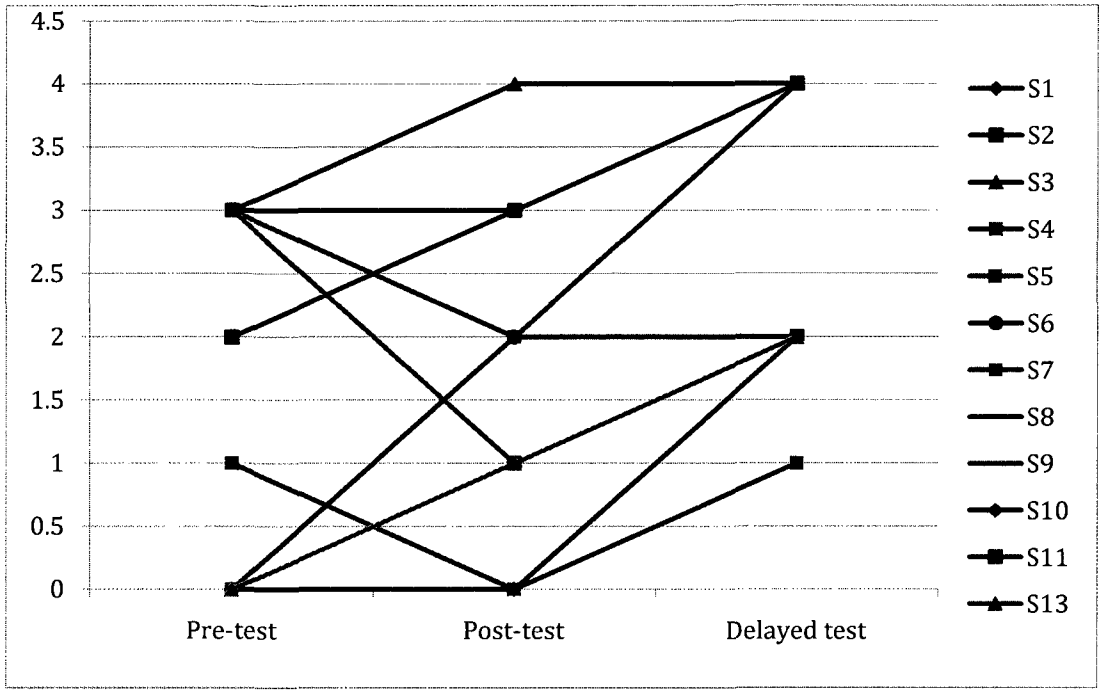

Figure 10: Plotting of individual correct answers.

Table 20, Figure 9, and Figure 10 illustrate individual correct answers using the genitive ending. The pretest shows there was a total of 15 correct responses, the posttest had 20 correct responses, and the delayed test had 31 correct responses of first and second person genitive case ending. The histogram is a representation of the student interviews that illustrates correct answers. These tables show the improvement the students made in between the pretest and the delayed test that were eight weeks apart. Next, I evaluate each interview question individually.

In asking the question *Nani homework-alarcit,* 'Where do you do your homework', I was looking for the answer in the first person plural ending of *–mteni.*

When students answer the question, they should reply with ***enemteni***, 'at our house'. Below is Table 21 that shows an example of S6's answers where one is correct and the other is incorrect for her pre and posttest answers.

Table 21: Student sample 5 interview

Incorrect	Correct
T: Nani homework-alarcit? *Where do you do your homework?* S6: Ena *House* *House [incorrect, should be enemteni]*	T: Nani *homework*-alarcit? *Where do you do your homework?* S6: Enemteni *House our* *At our house*

In analyzing the interview questions, out of the 12 students that I interviewed, a couple (17%) of the students replied with this ending in the pretest, eight (67%) of the students' uttered the ending in the posttest, and eleven (92%) answered using the correct genitive ending in the delayed test.

In reviewing the question *Kinkut uitatuat enevceni* 'Who stays at your house', three (25%) of the students uttered the correct endings of either *–ka* or *qa* in all their answer for the pretest and the posttest. As for the delayed test five (42%) of the students said the correct endings. Although some students uttered the correct endings in part of their answers, I did not count them as they did not utter all their answers correctly. Below is an example of an answer that I did not count.

T: *Kinkut uitatuat enevceni?*

Who stays at your house?

S3: *Aanaka, aataka, piipika, qimugteka-llu*

Mother my, father my baby my, dog my and

My mother, my father, my baby [incorrect, should be *piipiqa*], and my dog

As for the question, *Kia ikayulartaten homework-arpenek* 'Who helps you with your homework' one (8%) student answered correctly using the ending *–ma* in the pretest question. In the posttest interview, two (17%) students said the correct ending of *–ma*. The delayed question resulted with four (33%) students saying the *–ma* ending. This is a genitive ending that I encouraged my students to say during reading instruction each time we came upon the sight word *kia*. I did not teach a song that focused on this genitive form in my research, but I did ask the students the question *Kia panikaten/qetunraqaten?* 'Whose daughter/son are you' each day during reading instruction. In return, the student had to answer *aanama, aatama-llu* 'my mother my father too'. And other questions like: *Kia qerrullignek pikarcillruaten?* 'Who brought you pants' and other questions that entails the use of the genitive ending *–ma*.

The question *Callrusit kiagmi/akwaugaq* 'What did you do in summer' was not a genitive form that I taught through the focus on form songs I taught. This question had the following results and requires the first person genitive ending of *–nga*. The pretest had 33%, posttest resulted the same as the pretest 33%, and the delayed test resulted with 58%.

Table 22 and Figure 11 show the overall percentage of each interview question.

Table 22: Overall percentages

Genitive ending	pre	post	delayed	Gain in points
mteni	17%	67%	92%	+75
-ka or qa	25%	25%	42%	+17
-ma	8%	17%	33%	+25
-nga	33%	33%	58%	+25

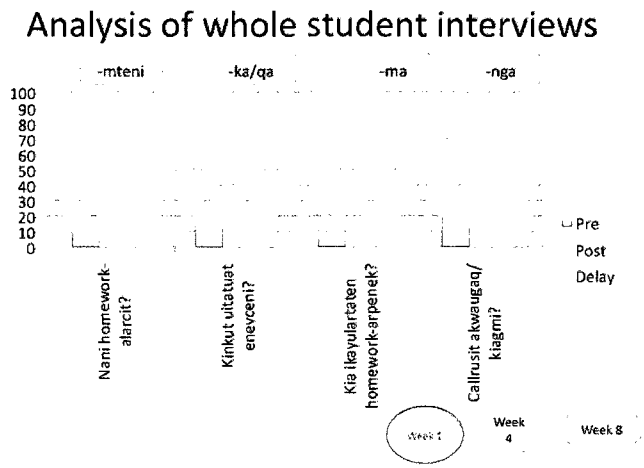

Figure 11: Graphing of overall answers

Findings of Student Interviews

Overall, students improved on each of the questions. This can be expected over a seven-week period. In reviewing the answers given by the students on the pretest questions, I found that five students were confused by the differences and the

use of the endings *–qa*, *–ka* and *–ma*. For instance, S4 answered the question to *Kinkut uitatuat enevceni* as follows:

S4: *Aanaqa, aataqa, brother-aqa*

mother my, father my, brother my

My mother, my father, my brother

In his answer, I am assuming he did not know he had to use the ending *–ka* for *aana**ka*** and *aata**ka***. For the *–ma* ending, S1 answered the question *Kia ikayulartaten homework- arpenek* with the following on his posttest:

S1: Aana**qa**

Mother my

My mother

S1 should have answered with the *–ma* ending and did not use it in all his test answers. This is one of the students who I thought for sure would say this ending as Yugtun is his first language. On the delayed test he replied with *aana**ka*** which is incorrect.

In the posttest interview, one of the five students began uttering the correct ending. On the delayed test, there were a total of six students who continued with errors on these endings. These were found in the questions that contained *kia, kinkut* (who, who +) questions. This may be caused by the similarity of sounds in the Yugtun language of *q* and *k*; *–qa* is uvular while *-ka* is velar. In English, *k* sounds like the hard *g* and the phoneme sound of the Yugtun *q* is absent in English. Of the three Yugtun first language speakers marked with * in Table 23 (below), a couple of them

uttered *–qa* in place of *–ka* in parts of their interview. This table also shows who attempted to utter the *–ka* and *–qa* endings through out the interviews; (–) shows incorrect, and (+) shows correct.

Table 23: Number of times correct or incorrect of -ka or -qa

Student:	Pretest	Posttest	Delayed test
1*	+1/1	-2/3	-1/3
2*	-2/2	-2/2	+2/2
3	-2/2	+3/3	+4/4
4	-4/4	-2/4	-3/3
5*	+1/1	+3/3	+3/3
6		+2/2	+5/5
8			+1/1
9		-2/2	
11	+2/2	-3/3	-2/3
13			+4/4

Before teaching the first song, there were three students who correctly used the genitive ending, and three students who attempted, but used the wrong genitive endings of *–ka* or *–qa.* The first song that I taught contained these endings throughout the song. In the posttest two more students attempted the genitive endings, but used the wrong ending. An example that was attempted is:

*S9: Aanaq**a**, aataq**a**, (inaudible)*

Mother my, father my

In the posttest this student replied:

S9: Aanaq, aataq

Mother, father

These were the genitive endings I was focusing on for the first song I taught. Listed on Appendix B are the common errors I found for the endings of *–ma, -ka* and *–qa.*

The students who did not do well on the pre-test interview either listed names or answered the questions with a *–q* (a) or *–ii* (his/her) ending, in the cases of *Kia ikayulartaten homework-arpenek* (Who helps you with your homework?) and *Kinkut uitatuat enevceni?* (Who stays at your house). I am assuming this comes from not being taught these endings in Kindergarten and they do not often hear their caretakers uttering these endings at home. I often heard one of the Kindergarten teachers address the students *Nauwa anii* (Where is his/her mother) as child cute talk. On the other questions of *Callrusit kiagmi/akwaugaq* (What did you do in the summer/yesterday), the students did not utter the Yugtun post-base ending of *–llruunga* that is spoken when one is being asked *callrusit* (What did you do) questions. As for the question of *Nani homework-alarcit* (Where do you do your homework), the students either answered with *–a (a), -ii* (his/her), or did not respond to the question. See Appendix C for these examples.

When I interviewed student 2 (Yugtun first language speaker), her answers did not contain the genitive endings that came from the first song. I counted them to be correct as they contained correct genitive endings in another form. An example of how she answered the questions are below.

T: *Kia ikayulartaten homework-arpenek?*
Who helps you with your homework?

S2: *Kaligtuum*

Name of the person who helps her [Genitive ending –m is added, but not what I'm looking for in my student answers]

T: *Nani homework-alarcit?*

Where do you do your homework?

S2: *Kaligtuum eniini*

Name of the person with possessor ending of -m, house his/her at

Name of the person's house [contains the genitive ending to owning a house, but is not what I expected for an answer].

In analyzing her answers the name of the person she referred to is *Kali*gtuq. When answering with a genitive ending *m,* the answer changes the meaning to the name's belonging. As for her reply in *Kaligtuum eniini*, the word *ena* is the house, *-ii* is his/her, and *–ni* means at the place.

Analysis of Four Students

I decided to look explicitly at the following students for analysis as these students showed either growth or decline in their test answers. These students are S1, S6, S8, and S13. Below is Table 24 that shows the overview of their scores and their first language. In this section I am also drawing on the interviews conducted with caregivers to answer my second research question about overall impact of songs on learning experience.

Table 24: Student participants

Student	First Language	Pretest score	Posttest score	Delayed test score
S1	Yugtun	3	2	2
S6	English	0	2	4
S8	English	0	1	2
S13	English	0	1	2

In analyzing the students from Table 24, I will first introduce sections from the parent interviews, then I will tell of what I know about each student, and last I will examine each students pre/post and delayed tests. I begin from S1 then proceed to the next student as shown on the table.

Participant S1

In interviewing S1's parent, I found that they come from a church going family, and this is the only function they participate in, in the community. The mother said they basically listen to the radio or gospel music at home. The music for her son comes from the church and the school. When I asked what songs she sang to him when he was younger, she replied that she mostly sang gospel songs to him. She mentioned that he started to know the words, and then the tunes. I did not ask what language the gospel songs were. The other songs he sings at home are mostly the Yuraq (Eskimo Dance) songs that he learned from school. The mother was not sure of the titles of the songs. S1's mother believes that songs are good ways to learn, as that is how her son learned to speak. Below is her answer to the question:

Do you think songs are good ways to learn? Why or why not?

"Yes. Because that's how he learned to speak better."

The impression I had of this family was their life revolves around church musically.

S1 comes from a single parent family with an older sibling. They moved into Bethel from a Yugtun first language village. This was the child's second year in Ayaprun Elitnaurvik at the time of the research. In the classroom, he rarely spoke in English to his peers. When he first moved to Ayaprun Elitnaurvik, he received help for speech, but exited the program at the end of the school year as his speech requirements were met by the end of his Kindergarten year.

Below is Table 25 of the overview of S1's answer to the questions *Kinkut uitatuat enevceni.*

Table 25: S1's answers to *Kinkut uitatuat*

Pretest	Posttest	Delayed test
T: *Kinkut uitatuat enevceni?* (Who stays at your house?) S1: *Aanaka, alqaqa* Mother my, older sister my My mother, my older sister	Same question S1: *Alqaqa, aanaqa* older sister my, mother my My older sister, my mother [should be aanaka]	Same question S1: *Aanaqa, alqaqa,* Mother my, older My mother [should be aanaka], me too

In reviewing his answers, I notice when *aanaka* comes after *alqa**qa***, he applied the similar ending to *aana**qa***. Another difficulty he has is the utterance of the genitive ending *–ma.* Below is Table 26 of his answers to the questions that delegates for the ending –ma.

Table 26: S1's answers to *Kia ikayulartaten*

Pretest	Posttest	Delayed test
T: *Kia ikayulartaten homework-arpenek?* (Who helps you with your homework?) S1: *Wiinga* I	Same question S1: *Aanaqa* Mother my My mother [incorrect, should be *aanama*]	Same question S1: *Aanaka* Mother my My mother [incorrect, should be *aanama*]

As a reminder, in Yugtun if the question begins with *kinkut* 'who +', the ending will either be *–ka* or *qa* ending as explained by Jacobson. The questions that begin with *kia* will end with *–ma.* In analyzing his answers, on the pretest and the delayed test, he should have answered *aanama* 'my mother'. I attribute this genitive form absence to not teaching a song that included this ending.

S1 did well on the question of *Callrusit kiagmi/akwaugaq* although I did not teach a song that contained the genitive form of *–nga.* I attribute this to Yugtun being his first language. All his answers contained the genitive ending of *–nga.* Table 27 shows his answers to the question.

Table 27: S1's answers to *Callrusit*

Pretest	Posttest	Delayed test
S1: *Wiinga naanguallruunga* I toy did I I played with toys.	S1: *Wiinga aquillruunga ellami* I play did I outside I played outside	S1: *Aquillruunga enemteni naanguamek* Play did I house at our toy a I played at our house with a toy

He also did well on the question of *Nani homework-alarcit?* 'Where do you do your homework?' Table 28 shows S1's answers.

Table 28: S1's answers to *Nani homework*

Pretest	Posttest	Delayed test
S1: *Enemteni.* House our at At our house.	S1: *Enemteni.* House our at At our house.	S1: *Enemteni.* House our at At our house.

S1's answer to the last question showed that he knew he made an error in his first answer, as he changed his answer to the correct genitive ending. I believe he noticed that the ending *–vceni* means your house as Swain and Lapkin (1995) claimed that output leads students to notice their errors. I also contribute it to the implicit corrections I made to the errors I heard my students made during class. For example, when I ask my students where their homework is, some students would answer *enevceni*, and I'd ask them, *"Qangvaq taillrusit enemnun"* (When did you come to my house?). When I asked this question, it made them aware of the error they made and they corrected themselves.

S1 was an active participant in class during the singings of focus on form and compositions. Although he is a Yugtun first language speaker his replies to the questions *Kinkut uitatuat enevceni* and *Kia ikayulartaten homework-arpenek* did not contain the correct genitive endings on the posttest and delayed test. In focusing on form through singing, I believe this student became confused with the endings *–ka,* and *–qa* (first person forms), or it maybe attributed to hearing his second language classmates say this form incorrectly. As for uttering words that contained second person endings, he did not have any difficulties with these endings, as his first language is Yugtun.

When S1's mother answered the question 'What type of songs does your child listen to or sing', she replied, "Sometimes he sings the yuraq dances he sings in school, and sometimes the songs he learned in Sunday school." Her answer shows that S1 does not always sing at home, and possibly did not sing the songs I taught for focusing on form.

The overall analysis of S1 shows that in the genitive endings of *–ka* and *–qa* he continues to be confused in these endings as was listed in his answers. In focusing on form for these genitive endings, he did not uptake these endings, although *alqaqa* and *aanaka* were in the first song I taught. As for his answers to *Kia ikayulartaten homework-arpenek*, he did not give the genitive ending of *–ma* as a result from not focusing on this genitive ending in the songs I taught. Although I did not teach a song that delegated for the genitive form of *–nga*, he accurately replied on all the tests, and

I credit that to Yugtun being his first language. As for the last question, the focus on form song I taught contained the genitive ending of *-mteni.*

After analyzing S1's answers, I conclude that the songs I taught as focus on form were not beneficial for the student in terms of learning the forms. Although, he was the writer for group A in the first composition, and used the correct forms in his writing, he did not learn the genitive endings to his utterances. I thought he would have done better as Yugtun is his first language, but it was not the case for him.

Participant S6

In interviewing S6's mother, I found that when her daughter was little, she would sing English nursery rhymes to her daughter that sometimes involved finger plays. Today she sings those songs to S6's siblings. Today, S6 listens to High School Musical, and other pop teenage songs that her older siblings listen to, and sings along. I asked her what types of songs S6 sings while at home, and she replied the Yuraq (Eskimo Dance) songs, Sunday school songs, and the songs I've taught her. I asked, "What song is her favorite song." The mother replied, "I'm not aware of it, but *ayuqenritut* (they're not the same) the songs she sings. They're always different." The role of music in their family mainly comes from the radio or gospel music. When the community hosts the Camai festival, her children attend the festivities to observe different cultures that come into Bethel to perform. She said her son and S6 participate in the dance with the school. S6's mother believes that songs are good ways to learn in that it makes the children happy.

Each summer S6 visits her grandparents in the village for a month at a time. The village she visits is a Yugtun First Language site where most of the children speak in Yugtun. When I visit the village site, I see S6 with her English-speaking cousins, so I do not know how much Yugtun she speaks when she visits. Her grandparents do not speak in English, but her aunts and uncles can speak in English.

Below is Table 29 of S1's answer to the question: *Kinkut uitatuat enevceni?*

Table 29: S6's answers to *Kinkut uitatuat*

Pretest	Posttest	Delayed
S6: *Piipiq,* (sibling name), (sibling name), (sibling name) Baby a (sibling names) A baby, sibling, sibling, sibling	S6: *Aanaka, aataka* Mother my, father my My mother, my father	S6: *Aanaka, aataka, piipiqa, anngaqa, alqaqa* Mother my, father my, baby my, older brother my, older sister my My mother, my father, my baby, my older brother, my older sister

In investigating S6's replies, I see a growth in the length of her answers. In the pretest interview, she referred to her older siblings by their names. On the posttest, she only mentioned her mother and father. In the delayed test, she named all her siblings in Yugtun. This finding gives strong support to Lightbown and Spada (1990) study where their experimental group significantly improved from the pretest to the posttest on their focus on form research. The answers that she gave are the terms that I focused on for the introduction to the Family Unit song in the beginning of my study.

In analyzing the interview question: *Kia ikayulartaten homework-arpenek?* S6 had the following response as shown in Table 30.

Table 30: S6's answers to Kia *ikayulartaten*

Posttest	Pretest	Delayed test
S6: *Aanaq* Mother a A mother	S6: *Aanama...ka* Mother my...my My mother [correct to incorrect]	S6: *Aanama* Mother my My mother

In her first reply, she did not include a second person genitive ending as I did not teach a song that required this genitive ending. On the pretest interview, she began correctly, but changed the genitive ending to the incorrect ending. On the delayed test, I remember specifically she quickly answered confidently to that question. I attribute it to relating the *Kia* question to guided reading where the students were asked daily *Kia panikaten/qetunraqaten* (Whose daughter/son are you?), where they were taught to answer *Aanama, aatama-llu* (My mother and my father too).

For the question *Callrusit kiagmi/akwaugaq,* Table 31 shows S6's answers.

Table 31: S6's answers to *Callrusit*

Pretest	Posttest	Delayed test
S6: Kuimaq Swim to To swim [should be kuimallruunga] T: Kuimall... Swim... S6: ...ruunga Did I I did [added correct form]	S6: Kui... [Begin w/o completion]	S6: Cenirtellruunga Visited I did I visited

In the pretest question, when I elicited for a genitive ending, she uttered the ending expected, but I did not count that as correct, as I only took the answers given without elicitation. In the posttest interview, she did not complete her answer even though I waited for more than ten seconds to finish her answer. Although I did not teach a song in this genitive ending form, in the delayed test she uttered the correct first person genitive ending.

S6's answers to *Nani homework-alarcit* had the following answers as shown in Table 32.

Table 32: S6's answers to *Nani homework*

Pretest	Posttest	Delayed test
S6: *Ena* House at At house [incorrect]	S6: *Enemteni* House at our At our house [correct]	S6: *Enemteni* House at our At our house [correct]

During the singing of my first composition, S6 was an active member. She often sang loudly, pointed to self when pertaining to her house, and pointing to the other when the genitive was a second person ending. When I taught the song that contained this genitive ending, I had the students facing each other to sing the song and to point to one another when the genitive ending called for it. For instance when the call song ended with *enemteni* they had to point to themselves. As for the response song, they had to point to the caller in singing *enevceni*. These were part of the focus on form I was concentrating on for the students to uptake.

During the teachings of the songs and compositions, S6 was an active participant. She consistently sang out loudly, was happy, and gave her input during the compositions. Her mother also said that her favorite song is the one that I taught during Christmas for a week. This song was sung in Yugtun of *Santa Claus is Coming To Town*. When I interviewed her mother, it was in the month of March, which shows that S6 continued to remember the song three months later. In teaching focus on form through singing, I assume that she began noticing the genitive forms in the songs. Her answers to the question *Kinkut uitatut enevceni* became longer in the delayed test when comparing it to the pretest, and were accurate.

S6's overall analysis show that in focusing on form through singing was effective for her answers in the questions of *Kinkut uitatuat enevceni* and *Nani homework-alarcit.* Both of these questions had the genitive forms I was focusing on; *–qa, ka,* and *–mteni* (first person endings). The data showed that she 'noticed' the forms in her utterances as a result of the songs I taught. As for her replies to the questions *Kia ikayulartaten homework-arpenek* and *Callrusit kiagmi/akwaugaq* she did not answer with the genitive forms of the endings of *–ma* and *–nga* as a result of not teaching a song that focused on these genitive endings. If I taught songs for these endings, she probably would have done much better in the tests.

Participant S8

S8's grandparents brought her into Bethel to attend AEYICS when she was five years old. I asked what songs her mother sang to S8 when she was little. She did not know as S8 lived in the city. As for the question of what types of songs S8 listens to, the grandmother said that she often listen to English songs like ABBA and Nina Pretty Ballerina. When I asked if she remembers the songs she learned in Kindergarten. S8's grandmother replied that she only sings them when she wants to sing, as she does not often sing at home. As for the musical events they participate in the community they include the Camai Festival, church, and Yuraq practice.

Here are S8's answers to the question: *Kinkut uitatuat enevceni* shown in Table 33.

Table 33: S8's answers to *Kinkut uitatuat*

Pretest	Posttest	Delayed test
S8: *Al'ama* Older sister my My older sister [incorrect]	S8: *Aanii, aatii, piipiq* Mother his/her, father his/her, baby His/her mom [incorrect,], his/her dad [incorrect], baby	S8: *Wiinga, piipiq, am'aurluq *, apa'urluq *, alqaqa, kiimi* Me, baby a, grandmother a, grandfather a, older sister my, only Me, a baby, a grandmother [incorrect], a grandfather [incorrect], my older sister, only

S8's genitive ending answer for the pretest question is an ending for a question that requires a relative ending. The question has a transitive verb and should end with the transitive genitive ending of *al'**aka*** (my older sister). As for the posttest answer, S8 replied in 3rd person genitive endings for *an***ii** and ***aatii.*** In Yugtun one has to add whose father or mother their pertaining to when these are uttered. Her delayed test answer contains inaccuracies in her reply of *am'aurluq*. This is not a word in Yugtun. I have seen some immersion students insert an *'a'* before *m* in their utterances. I am presuming this is the cause of the similarities of *apaurluq* and *maurluq*, students often make an error and when they insert *a* in *maurluq.*

Below is an overview (Table 34) of S8's answers to the question: *Kia ikayulartaten homework-arpenek.*

Table 34: S8's answers to *Kia ikayulartaten*

Pretest	Posttest	Delayed test
S8: *Aanii* Mother his/her His/her mother	S8: *Aanii* Mother his/her His/her mother	S8: *Aata...aatama* Father...father my Father...my father

S8's response to the pretest and posttest were the same. Her answers were given in a third person genitive ending form of *aanii* (his/her mom). I consider this as a cause of not teaching a song that contains this genitive form. This is also the form I hear her aunt ask for instance *Nauwa aanii* 'Where is his/her mother' when her aunt actually means *Nauwa aanan* 'Where is your mother'. I believe her aunt asks this question as a form of cuteness of a child talk. In teaching songs that focus on form in this ending, I did not teach this form in a song, except on the other song that we would sing on and off on that week when I taught the first song I taught. The song had these words: *Aanaka kenkaqa, aanama-llu kenkaanga* 'I love my mom, and my mom loves me too'. Another way I focused on the *–ma* ending is during reading with the sight word *kia,* I would ask each student *Kia panikaten/qetunraqaaten* 'Whose daughter/son are you', where they were required to answer with *aana**ma** aata**ma**-llu* 'My mother and my father too'.

In replying to the question *Callrusit kiagmi/akwaugaq* (Table 35), S8 had the following answers:

Table 35: S8's answers to *Callrusit*

Pretest	Posttest	Delayed test
S8: *Wiinga piipiq aquiq* I baby a play Baby and I play	S8: *Naanguaq.* Toy a A toy	S8: *Naanguaq.* Toy a A toy

In her pretest answer, S8 should have replied, "*Wangkuk piipiq-llu aquillruukuk* (The baby and I played), which is the syntactically correct form to answer this question when there are two of people doing something. Another reason she has not uttered the ending *–llruunga* may be due to the absence of teaching the students songs that had that ending. I often asked students what they ate for breakfast, they had to use the word *Nerellruunga*...(I ate...), and she was tardy most of the time. In evaluating how she spoke in class, the dual form was not present in her utterances. In my teacher observations (2/03/09), I wrote expressions that she said that did not have a completion to her phrases. These include: *"Ii-i wiinga naaqi"* (Yes, I read), where she should have said *Ii-I wiinga naaqiu**nga*** (Yes, I am reading). As for S8's posttest and delayed test answers, there was no change. She did not acquire the ending *–llruunga*, but I have seen her write that ending in her journal writing.

S8's answers to the question, *Nani homework-alarcit* showed improvement on her accuracy on the posttest question, as Nassaji (2000) and Lowen (2005) would do when focus on form is implemented. The focus on form song that I taught contained the word *enemteni*, and I believe she learned this ending from the first song I taught. Below are her answers to the interview tests (See Table 36).

Table 36: S8's answers to *Nani homework*

Pretest	Posttest	Delayed test
S8: *Enii* House at his/hers His/her house	S8: *Enemteni* House at our At our house	S8: *Enemteni* House at our At our house

The overall data analysis in focusing on form through singing shows that S8 continued to struggle with the first person genitive endings of *–ka, -qa* although these are forms I focused on for the first song I taught. This shows that in focusing on these forms, she did not 'notice' the errors that she uttered. I believe it is the counterpart of not being an active participant when I taught the first song, and also not actively participating during the compositions. She often did not pay attention during these times, and I assume she was not interested in singing. As for the question of *Kia ikayulartaten homework-arpenek* she only answered this correctly in the delayed test, as the genitive ending *–ma* was not what focused on in the songs I taught. I only taught this during reading whenever we read the word *kia*. Another genitive ending that she did not learn was *–nga*, as I did not teach a song that focused on this form. In answering the question, *Callrusit kiagmi/akwaugaq* none of her answers from the tests included the *-nga* ending.

Participant S13

In interviewing S13's parents, I learned that his mother used to sing to him in Yugtun when he as an infant. In particular she sang a song of what she heard when she was little. For years she did not know where that song came from until her older

sister told her it was her, who sang it. Her husband also sang the song to S8, as he learned it from his wife. The other songs they sang to S8 were gospel songs and made up repetitive songs. As for the type of music S8 sings, his singing come from songs that he learned from school, which include yuraq songs and the songs I have taught him. Both parents feel that music is a wonderful way to learn language and concepts. S8's father in particularly said music inspires the brain to bring up self-confidence, and is a good way to memorize.

S8 comes from a huge family where he is the only boy of many girls. A few years ago his family moved into Bethel from a village for more job opportunities. Of his siblings he is the only one who has attended an immersion school.

Table 37 provides S13's answers to the question *Kinkut uitatuat enevceni?*

Table 37: S13's answers to *Kinkut uitatuat*

Pretest	Posttest	Delayed test
S13: *Wiinga, aana*,aata** I, mother, father I, mother, father	S13: *Aanii, aatii-llu* Mother his/her, father his/her and His her mother, and his/her father	S13: *Alqaqa, anngaqa, aanaka, aataka* Older sister my, older brother my, mother my, father my My older sister, my older brother, my mother, my father

In analyzing S13's answers, his pretest answer did not contain genitive endings. In answering *aana,* he should have said *aana**ka***, and for *aata* he should of answered *aata**ka***. The question *kinkut uitatuat enevceni* has a transitive verb, so his

answer must include a transitive genitive ending. As for his answer in the posttest interview, he answered in the third person genitive form. His answer in the delayed test shows a huge improvement where he gave all the genitive endings that were focused on in the first song I taught. His answers to the delayed test show that focusing on the genitive endings of *–ka* and *qa* in the first song I taught, and the song they composed were effective in acquiring these endings. This accuracy gives supporting evidence to Lightbown and Spada (1990) for the efficacy of focus on form.

S13's answers to the question *Kia ikayulartaten homework-arpenek* had the same answer throughout the interview questions (See Table 38).

Table 38: S13's answers to *Kia ikayulartaten*

Pretest	Posttest	Delayed test
S13: *Aanii* Mother his/her His/her mother	S13: *Aanii* Mother his/her His/her mother	S13: *Aanii* Mother his/her His/her mother

His responses all contain the third person genitive ending. I believe this contributes to the lack of teaching a song that focused on this form. The *kia* question was only focused on during reading when the word came up, or when asking comprehension questions about the book that we read. I did not teach a song that concentrated on this genitive form.

The interview question *Callrusit kiagmi/akwaugaq* (Table 39) had the subsequent

results:

Table 39: S13's answers to *Callrusit*

Pretest	Posttest	Delayed test
S13: No response	S13: *Paikami* Bike at the At the bike	S13: *Naanguaq** Toy a A toy

In the pretest section, he did not give me an answer until I asked *Camek aquiyunqegcit* (What do you very much like to play). He answered "park". I am assuming he did not comprehend the question I asked in the pretest interview. His answer in the posttest ended with a localis ending *–mi,* which is *paikami.* He should have given the answer *Paikallruunga* (I went biking) to the question asked. His reply to the delayed interview question is about the same to the posttest answer where he should of answered *naanguallruunga* (I was playing with toys). This is a genitive ending that was not in my focus on form songs.

The final interview question that I asked of S13 was *Nani homework-alarcit* (See Table 40). S13 gave me these answers:

Table 40: S13's answers to *Nani homework*

S13: Ena *House* *A house*	S13: Enemteni *House at our* *At our house*	S13: Enemteni *House at our* *At our house*

In the pretest, he gave me the simple answer of house. For the posttest and the delayed test answers, he gave me an answer that I focused for the first song I taught. Through the songs I taught, I believe S13 learned this genitive form for the first person

form. At this time, and during the research, I have not heard him utter the second person form of *enevceni.*

S13's overall analysis shows that he did well for the songs that focused on the genitive forms of *–ka, qa,* and *mteni.* It shows that when I taught these forms implicitly, his attention was drawn to the endings I taught for the first person forms. As for the questions of *Kia ikayulartaten homework-arpenek* and *Callrusit kiagmi/akwaugaq*, he did not utter the genitive forms I was looking for, as these questions required a genitive form that I did not teach.

This concludes my analysis of my findings. In the next section, I address my research questions.

Question 1

1. Can lessons that use singing focus the students' attention on their grammatical accuracy of Yugtun genitive endings for first and second person forms?

The analysis of the data shows the following: (a) growth of accurate production of the genitive endings in first person base endings, (b) songs that focused on genitive forms resulted with a higher growth in terms of percentages compared to the ones I did not teach.

This leads me to conclude that focus on form through singing does have some effect in the genitive endings of first person, as measured by the interview assessments. There was an increase in the overall percentage from the pretest to the delayed test which ranged from 31% to 65%. As for each genitive endings, the participants answers to *–teni* had an increase by 75% in between the pretest and the

delayed test as I focused on this form for the first song I taught. Another ending that came from the first song, *–ka* and *–qa,* showed a 17% difference between the pretest and the delayed test and growth in attempts to say these endings. The genitive endings that I did not teach through songs, *–ma* and *–nga* both had an increase by 25% in between the first and the last test.

Question 2

2. What effect does singing in the classroom have on students' overall learning experience?

The results of this investigation show that students seemed to remember the forms that I taught through singing, as my data has shown. For example, when they composed their songs, they took ownership of their writing, and used the correct genitive endings I focused on. These postbase endings also transferred into their writing and oral language. Also, I noticed that the students who liked singing did better in remembering the forms. Through my research, I learned that students who benefit most from the songs were the ones who sang loudly, with an exception of S13 who showed a huge improvement for the *–ka* and *–qa* endings. S13 was not very active when it came to singing. He somewhat sang the songs without good articulations in singing.

Overall, the students seemed to enjoy singing. They were proud to present the songs that they learned during Friday Morning Showcases. In addition to singing, they were comfortable to work with each other. Parents have informed me that they hear their children singing while they play at home.

Conclusion

My conclusion is that the focus on form worked better for students who like to sing. These students often participated during the time of the study. It is evident through the gains that they made.

Chapter 5 Discussion, Implication and Conclusion

In this chapter I will first of all briefly discuss my findings that singing as focus on form was effective in teaching first and second person genitive endings for Yugtun first grade immersion students. Then, I will share my results and implications for teachers, researchers, and offer my conclusions.

My research questions were: Can lessons that use singing focus the students' attention on their grammatical accuracy of Yugtun genitive endings for first and second person forms? I have learned that the best way to use focus on form with the genitive endings was to have callers (students who sang the first statement to 'I') and responders (students who restate the statement to 'you'), and switch the roles around. Before my research, I was the one who corrected their errors. What I did not know was that through singing and concentrating on the forms I wanted my students to learn that they could begin saying these genitive forms correctly.

My second research question was: What effect does singing in the classroom have on students' overall learning experience? Through singing, I saw students writing the forms they learned into their journals. This showed me that not only did the forms I focused on transfer to their spoken language, it also transferred to their writing. In addition, the students were comfortable in composing their songs as well as working cooperatively as I have not seen them before in working as collaborative work. They seemed serious and well behaved during the time of their written composition. Overall, I would say that singing had a positive effect on the students' overall learning experience.

My study revealed: (1) the songs I taught in the first and second person genitive forms were an effective resource in focusing immersion students on form without explicit grammar explanation, and (2) the songs I taught promoted better accuracy in the genitive endings mainly for the areas where I taught a song with a specific genitive ending.

Even though I had not planned on having control questions, in a sense this study did have two control questions. Through my analysis, I realized that only two of the four interview questions focused on the genitive ending through the first song I taught. The other two questions required genitive endings that were not taught from the songs. These questions were: *Kia ikayulartaten homework-arpenek* and *Callrusit kiagmi/akwaugaq.*

Before I implemented this research I always introduced songs for the thematic unit we were studying. Something I realized through this research was that songs can be utilized to teach students to focus on form, and at the same time teach concepts of the theme we were studying. As a second language teacher, I strongly believe we need to ensure that the students understand the concepts we are teaching, and at the same time develop their language accuracy.

Implications for L2 Teachers

As teachers, it is our responsibility to build a well-rounded foundation of strong language in our students. One of the ways to do this is to teach linguistic forms through songs. It is a great way to help the second language learners notice the errors they make, as it was for my students. When singing in the classroom, I have learned

that students remember the song, and transfer structures in the song to their own utterances. In learning songs my students were comfortable and they enjoyed showing what they learned during Friday Morning Showcases to the rest of the students and parents.

Teaching songs is something that I will continue as a fun and effective teaching tool throughout my teaching career. It helps the students to remember the form, as I learned from the interview questions. Also, singing songs it gives the students more of an opportunity to remember the vocabulary words I taught for the thematic units. I strongly recommend that all language teachers begin a unit with a song.

Although not all students enjoy singing, teachers at the AEYICS are encouraged to sing in the classroom, especially in the primary grades to encourage the learning of their second language. When I introduced a song, I first hummed or sang the song as a model before I had the students sing. This gave the students a background of the tune of the song. This modeling is an important part of using songs in the classroom and I would recommend doing this when introducing new songs to students. Also, I found it helpful to color code the words by their syllables. This helped the first graders to read the longer Yugtun words. See Figure 1, Chapter 1 for how I color-coded the words by syllables.

The success of integrating the focus on form songs hinges on several key issues. My first recommendation for other second language (L2) Yugtun teachers would be to carefully choose the songs and the forms. This is something that I found I

did not do with my research. I wanted my students to learn the form *–nga* and *–ma*, but I did not teach these in the form of songs. If I were to go back to my study, I would teach a song that would ask the question *Callrusit* (What did you do). The response to the song would contain the *–nga* ending. As for the *–ma* ending I would teach a song that would ask *Kia* (who) as a call, and the response would have to end with a *–ma* ending. Table 41 shows an example of a song I composed to the tune of London Bridges to teach the genitive ending *-nga*, this can be changed to the preference of the teacher.

Table 41: Example of a song for *-nga*

Call	Response
Callrusit ellami, ellami, ellami. *Callrusit ellami akwaugaq?* (What did you do outside, outside, outside. What did you do outside yesterday?)	*Ellami aquillruunga, aquillruunga, aquillruunga.* *Ellami aquillruunga akwaugaq.* (Outside I played, I played, I played. Outside I played yesterday.)
Callrusit enevceni, enevceni, enevceni. *Callrusit enevceni akwaugaq?* (What did you do at your house, at your house, at your house. What did you do at your house yesterday?)	*Enemteni, naanguallruunga, naanguallruunga, naangaullruunga.* *Enemteni naanguallruunga akwaugaq.* (At our house I played with toys, I played with toys, I played with toys. At our house I played with toys yesterday.)
Callrusit amatiigni, amatiigni, amatiigni. *Callrusit amatiigni, amatiigni.* (What did you do two days ago, two days ago, two days ago. What did you to two days ago, two days ago?)	*Amatiigni kipusvigtellruunga, kipusvigtellruunga, kipusvigtellruunga.* *Amatiigni kipusvigtellruunga amatiigni.* (Two days ago I went to the store, I went to the store, I went to the store. Two days ago I went to the store two days ago.)

Here is an example of a song (Table 42) that focuses on the genitive ending of *–ma.* This song would have helped for the question *Kia ikayulartaten homework-arpenek?*

Table 42: Sample song for *-ma* ending

Call	Response
Kia lumaramek kipuyutellruaten? (Who bought you a shirt?)	*Aanama kipuyutellruanga.* (My mother bought it for me.)
Kia-mi cap'akignek cikillruaten? (And who gave you shoes?)	*Aatama cikillruanga.* (My father gave me shoes.)
Kia-mi elitnaurvigmun taitellruaten? (And who brought you to the school?)	*Maurluma taitellruanga.* (My grandmother brought me to the school.)

Teachers should decide on what to teach for the genitive forms and consider the second language proficiency of the students. Through my study I noticed that students who were less proficient in their Yugtun language did not score as well as the other students who were more proficient in their second language, and these students contributed less to their song composition. This may be attributed to their lack of knowledge of Yugtun vocabulary. These students spoke Yugtun with out adding endings to their utterances. An example of how they spoke was "*Wiinga aqui ellami*" (I play outside) and *"Qang'a wii naaqi"* (No, I read). I suggest that L2 teachers first obtain information that will be helpful in determining what linguistic elements should be focused on. This can be accomplished through carefully observing and listening to the genitive endings that students use both correctly and incorrectly in their utterances. Student journals are another good source of language learner information.

Songs can be used to teach a large number of concepts and topics including vocabulary, phonemic awareness, reading, writing, math concepts, and anything we want students to learn through daily curriculum. I believe when teaching a second language the songs should be tied into concepts or vocabulary terms one wants students to learn. This is something I have been doing during my teaching career. Through my study, the songs I taught were based on vocabulary words and concepts I wanted my students to learn through the thematic units. I connected the gains for the genitive endings *–teni, -ka,* and *–qa* (See Table 22) to the Upinguarluta Unit (Lower Kuskokwim School District's Yugtun Social Studies, Science, Health Units) we were studying at the time. The first grade vocabulary words included *aanaq* 'mother', *aataq* 'father', *alqaq* 'older sister', *angaq* 'older brother' *uyuraq* 'younger sibling, *nayagaq* 'younger female sibling', *apaurluq* 'grandfather' and *maurluq* 'grandmother'. The students heard these daily for two weeks in addition to the genitive endings taught through the songs. As teachers of a second language, we need to consistently repeat what we want our students to learn.

In grouping students according to the oral Yugtun proficiency, I found it best to organize the students into three groups according to their first language, their written skills, and second language oral language proficiency. When I divided the students into groups, I focused on separating the three Yugtun first language speakers. Next, I divided the students who I knew were emergent writers, and the students who did not speak well in Yugtun. So in each group there was at least one Yugtun speaker, emergent writer, and an early emergent Yugtun learner. In grouping the students this

way, I observed that there were more students attending to the task, and students singing what they wrote. Each group had an assigned writer, and the rest of the group worked together in deciding what would be written in their student composition. Teaching through focus on form through singing worked for this research where part of it focused on the communicative task of composing a song collaboratively. Nassaji (2000) has suggested that there be a more skilled student in each group, which I did when I assigned students to work together in composition of their songs. Something I should have done was to assign each person in the groups to come up with their own line for the song. This way the students would have been pushed to say the genitive endings and possibly modify their output as Swain and Lapkin (1995) stated. This goes with Swain's (2000) comprehensible output hypothesis, which states that the student will notice the gap of what they are trying to utter in the genitive endings, with the help of the first language Yugtun speaker feedback. This way each person would have definitely had input in the composition of the song and some form of negotiation of meaning with the first language speaker, which could have lead to acquirement of the form as Long (1991) defined it.

Through my research, I followed the work of Swain and Lapkin (1995) for clarification requests. When I heard my students make errors in their oral language production I requested clarification but it did not always result in self-repair. There were students who noticed the problems they had in their linguistic forms and they noticed the gaps they had in their interlanguage. This occurred after receiving relevant input through singing, but this was not the same for all students.

Something that I discovered and became enthusiastic about was how songs encouraged collaborative work, which is one of the components of the Sheltered Instruction Operative Protocol (SIOP) (Echevarria, Vogt, and Short, 2008). I was surprised at how well the students worked together to come up with their end product when they composed their own songs. I had not seen them working so well together before placing them into groups. When I divided the students, I separated them according to their second language and writing proficiency. This is something I suggest teachers do, as less proficient students will have a model and guidance from their more proficient peer.

Implications for Teacher Researchers

With my research, I have learned that teacher action research is very beneficial for you and the students. This type of research can provide answers to your questions, as it has done for me. It gave me a new insight of best practices of teaching.

My first suggestion for teachers who wish to conduct a similar study is to carefully select songs and interview questions well in advance of the lesson. The questions that you plan to ask should coincide with the songs being taught. I found through my study that I did not do this for all the songs I taught. What would have helped for my study was to have individual microphones for each student resulting in better data for the participation level of each student and the mastery of the genitive forms. Another suggestion is to collect student journals for evaluations in addition to student interviews. I found through my study that there were missing genitive endings for some of my L2 students' journal entries. As discussed earlier, student journals are

a good source for identifying forms to teach. Often, when students write in their journals, they write how they speak.

Through my research, I noticed most of the students did well on their interviews, especially for the forms I taught. Lightbown and Spada (2008) noted one theoretical approach called the transfer appropriate processing (TAP). Through this approach, students are more likely to retrieve the form when it is similar to how they learned the form. Although my interviews were not sung, the answers required the genitive endings that came from the songs I taught. Lightbown and Spada noted that bilingual students consistently succeed in remembering the phrases they learned when the assessment tasks are almost the same to how they learned the form.

A negative result of asking the interview questions that I did not teach for each genitive ending was that I needed four extra weeks to teach the genitive forms not familiar to the students. As a teacher researcher I should have planned carefully on the questions to emphasize on genitive endings, and composed songs that covered those endings. Lacorte and Thurston-Griswold (2001) suggested carefully selecting songs in the target language. Most of the second language Yugtun learners found it difficult to utter those endings as found in Table 22.

In reviewing the interview questions, I realized that I did not assign questions for the first person genitive ending for the second song I taught. This ending was *–tua* (I, me). As teacher researchers this is why it is essential to carefully decide on the interview questions. A possible question that would implement for the *–tua* ending would be: *Qaillun utertelarcit?* "How do you go home?" where the student would

answer *kangalartua* "I walk home" or however they go home. I also realized I did not ask questions that allocated for the second person answers for the songs I taught. Below are examples of questions that would have allowed for second person genitive endings:

1. *Nani qavalarcia?* "Where do I sleep?' Student answer would have been *Enevceni qavalartuten* 'You sleep at your house'.
2. *Nani uitaa aataka?* 'Where is my father?' Student reply may have been complete from the first song *Aatan uitauq enevceni* 'Your father is at your house'.

Since I did not ask students on the second person genitive endings I could not determine if the students acquired the second person genitive forms. All the interview questions I asked required a first person genitive ending.

When conducting a research especially when video recording for data collection, it would be very helpful to have different video recorders for each group you are studying. When I conducted my research, I believe I missed vital information while I recorded each composition group using only one video recorder; I had to move around within two to four different groups, and ended up missing data from each group.

Implications for Theory

My research question showed results similar to those published by Lightbown and Spada (1993), Ellis, Basturkmen and Loewen (2001), Nassaji (2000), and Loewen (2005). My study confirms their finding that focusing on form in communication

oriented second language teaching has positive outcomes on second language acquisition. My study further revealed that singing is a viable way to help first grade immersion students' focus on form. It promoted better accuracy in the genitive endings I focused on. When the students were composing songs they worked cooperatively to come up with a form of the language similar to the song I taught.

This is in line with Ellis' (2003) explanation of implicit learning where learning language through communication promotes noticing the errors the learner has made. This happened during my student interviews, where S13 made a significant gain over time in answering the question *Kinkut uitatuat enevceni* (Who stays at your house?). His answers began with one word without genitive endings to the end product of all his answers containing the genitive endings I taught through focus on form.

As the data showed (see Table 22), there was a significant gain in the first person genitive ending of *-teni*. This was also reflected in students journal writing where they answered the question *nani* 'where' as I required them to answer this question in their journals. This result suggests that singing and concentrating on the genitive endings drew students' attention to the linguistic form. Lowen (2005) and Lyster (2004) claimed that focus on form enhances learners' ability to recall items. Although there was not a significant gain in the *–ka* and *–qa* genitive ending (see Table 22), there was an increase of students (see Table 23) who either correctly or attempted to say the ending in between the pretest (50%) and the delayed test (75%).

These results also show that songs can be an alternate route to memorizing, and enhance comprehension skills (Nuessel & Cicogna, 1991).

The findings of the genitive forms I did not teach (*-nga* and *–ma*) each had a gain of 25% in between the pretest and the delayed test. As I explained in the data chapter for the ending *–ma*, every time we came upon the sight word *kia* "who", I would ask the question *Kia panikaten/qeturaqaten* "Whose daughter/son are you?" where I taught the students to answer *Aanama aatama-llu* "My mother and father." This shows that when teaching forms, it is essential to concentrate on covering the forms one wants the students to acquire. I attribute this to not teaching these forms through meaning oriented interaction and to the lack of a form-focused treatment where the students would have been "pushed" to modify the genitive forms. This is consistent with Swain and Lapkin's (1995) claim of raising consciousness in student linguistic problems through output.

The use of music as a way to help first grade students focus on form created a positive emotional learning environment and students were able to recall the genitive endings introduced with the songs. Most of the students were enthusiastic during the first introduction of songs, especially during the time of the first composition, as music makes learning language more meaningful (Mora, 2000), than verbalization practices. This indicated that the students' learning was being carried from memorizing a song into their collaborative work of composing their own songs. Not only were students able to recite the song they had learned, but also they were also able to transfer this learning into a new context, with language and meanings that they creatively

composed. I contribute this to music having effect on the brain, as Anton (1990) stated that through songs, learners listen for rhythm, intonation and pronunciation, and in turn the learner begins to utter what they hear from song.

When I taught the songs for the genitive endings, I conducted a study somewhat similar to Nobuyoshi and Ellis (1993) say on whether "pushing" learners towards accuracy in their utterances resulted in more accurate production and acquisition of the target genitive ending. While my qualitative inquiry differed greatly from their experiment our findings are quite similar. In "encouraging" my students to utter the genitive forms through the songs I taught, I expected them to improve in accuracy from singing the songs daily, and to begin to self-repair their hypothesis of the genitive form of their utterances.

Future Research

It would be interesting to assess the effects of focus on form through *yuraq* "Eskimo dancing" as Yugtun is an indigenous language. There are words in *yuraq* that pertains to "I" in Yugtun. I have not heard *yuraq* songs that pertain to "you". One can compose their own songs for these words.

Conclusion

This study proved to me that focus on form through singing has positive results. The technique of having a caller and a responder seemed to be the most helpful in focusing the students' attention to the forms. My action plan for the future includes focusing students to begin saying the ending *–ngaitua* "I will not". This is

another form that I need to focus my students' attention and is a postbase ending students struggle with.

This school year of 2009-2010 in January, my former students were in my classroom as I was on bus duty. At that time, I gathered my former students and began singing the songs I taught them. When I was done with the call parts of the song, they responded back correctly with the genitive endings I focused on at the time of my study. This proved to me that songs do have a long-term positive effect.

References

Aguilera, D., & Lecompte, M. D. (2007). Resiliency in Native Languages. *Journal of American Indian Education, 46*, 11-36.

Anton, R. J. (1990). Combining Singing and Psychology. *Hispania , 73*, 1166-1170.

Bailey, K. M. (1995). Towards a Theory of Second-Language Teaching: Ideas from Classroom Research on Language Teaching and Learning. In K. Bailey, *Georgetown University Roundtables on Language and Linguistics* (pp. 281-299). Washington, D. C: Georgetown University Press.

Baker, C. (2006). Cognitive Theories of Bilingualism and the Curriculum. In C. Baker, N. Hornberger, & C. Baker (Eds.), *Foundations of Bilingual Education and Bilingualism.* Clevedon: Multilingual Matters LTD.

Baker, C. (2006). Education for Bilingualism and Bilitercy. In C. Baker, N. H. Hornberger, & C. Baker (Eds.), *Foundations of Bilingual Education and Bilingualism* (pp. 228-258). Clevedon: Multilingual Matters LTD.

Baumann, J., & Duffy, A. (2001). Teacher-researcher methodology: Themes, variations, and possibilities. *The Reading Teacher, 54*, 608-615.

Beckman Anthony, A. R. (2008). Output strategies for English-learning learners: Theory to Practice. *The Reading Teacher, 61*, 472-282.

Calderwood, P. E. (1999). Emily's song: A case study of egocentric speech. *Early Childhood Education Journal, 27*, 21-27.

Cummins, J. (1984). Wanted: A theoretical framework for relating language proficiency to academic achievement among bilingual students. In J. Cummins, & C. Rivera (Ed.), *Language Proficiency and Academic Achievement.* Clevedon: Multilingual Matters.

Curtain, H., & Pesola, C. (1988). Learning from the experiences of immersion programs. In H. Curtain, & C. Pesola, *Language and Children Making the Match* (pp. 73-96). White Plains, NY: Longman Publishing Group.

Eady, I., & Wilson, J. D. (2004). The influence of music on core learning. *Education, 125*, 243-248.

Echevarria, J., Vogt, M., & Short, D. J. (2008). Making content comprehensible for English learners: The SIOP model. Boston, MA: Allyn and Bacon.

Ellis, R. (2003). Focused tasks and SLA. In R. Ellis, *Taks-basked language learning and teaching* (pp. 141-173). Oxford: Oxford University Press.

Ellis, R. (2001). Preemptive focus on form in the ESL classroom. *TESOL Quarterly, 35*, 407-432.

Ellis, R., Basturkmen, H., & Loewen, S. (2001). Preemptive focus on form in the ESL classroom. *TESOL Quarterly, 35*, 407-432.

Genesee, F. (1987). *Learning through two languages: Studies of immersion and bilingual education.* Cambridge, MA: Newbury House.

Grove, C. (1999). Focusing on form in the communicative classroom: An output-centered model of instruction for oral skills development. *Hispania, 82*, 817-829.

Hammerly, H. (1987). The immersion approach: Litmus test of second language acquisition through classroom communication. *The Modern Language Journal, 71*, 395-401.

Howard, M. (2006). The expression of number and person through verb morphology in advanced French interlanguage. *International Review of Applied Linguistics in Language Teaching, 44*, 1-22.

Izumi, S., & Bigelow, M. (2000). Does output promote noticing and second language acquisition. *TESOL Quarterly, 34*, 239-278.

Jacobson, S. (1995). *A practical grammar of the central Alaskan Yup'ik Eskimo language.* Fairbanks, Alaska: Alaska Native Language Center.

John-Shields, P. A. (2010, January 22). Annual charter review to LKSD board. Bethel, AK.

Johnson, M. (2004). *A philosophy of second language acquisition.* New Haven : Yale University Press.

Krashen, S. D. (1983). The din in the head, input, and the language acquisition device. *Foreign Language Annals, 16*, 41-44.

Krashen, S. D. (1985). *The input hypothesis.* London: Longman.

Lacorte, M., & Krastel, T. C. (2002). Action research in the Spanish language classroom. *Hispania*, 85, 907-917.

Lacorte, P. M., & Thurston-Griswold, H. (2001). Music in the foreign language classroom: Developing linguistic and cultural proficiency. *NECTFL Review, 49*, 48-53.

Lazaruk, W. (2007). Linguistic, academic, and cognitive benefits of French immersion. *The Canadian Modern Language Review, 63*, 605-628.

Lightbown, P. M., & Spada, N. (1990). Focus-on-form and corrective feedback in communicative language teaching: Effects on second language learning. *Second Language Research, 12*, 429-448.

Long, M. (1991). *An introduction to second language acquisition research.* London: Longman

Long, M. (1996). The role of the linguistic environment in second language acquisition. In M. Long, *Handbook of second language acquisition.* San Diego: Academic Press.

Long, M., & Robinson, P. (1998). Focus on form: Theory, research, and practice. In M. Long, P. Robinson, C. Doughty, & J. Williams (Eds.), *Focus on form in classroom second language acquisition* (pp. 15-41). Cambridge: Cambridge University Press.

Lowen, S. (2005). Incidental focus on form and second language learning. *Studies in second language acquisition, 27, 361-386.1*

Lyster, R. (2004). Research on form-focused instruction in immersion classrooms: Implications for theory and practice. *Journal of French Language Studies, 14*, 321-341.

Mackey, A., & Gass, M. S. (2005). Qualitative research. In A. Mackey, & M. S. Gass, *Second language research* (pp. 162-184). Mahwah, New Jersey: Lawrence Erlbaum Associates.

Mason, J. (1996). *Qualitative research.* London: Sage.

Maxwell, M. (1999). Music and drama in second language acquisition: Essential components of a holistic approach. *Mosaic, 6*, 10-16.

Miles, M.B., & Huberman, A.M. (1994). *Qualitative data analysis: An expanded sourcebook*, (2nd ed.). Newbury Park, CA: Sage Publications.

Mora, F. C. (2000). Foreign language acquisition and melody singing. *ELT Journal, 54*, 147-160.

Mougeon, R., & Rehner, K. (2001). Variation in the spoken French of Ontario French immersion students: The case of juste vs seulement vs rien que. *The Modern Language Journal, 85,* 398-415.

Murphey, T. (1990). The song stuck in my head phenomenon: A melodic din in the lad? *System, 18*, 53-64.

Nadasdi, T. (2001). Agreeing to disagree: Variable subject-verb agreement in immersion French. *The Canadian Journal of Applied Linguistics, 4*, 87-101.

Nassaji, H. (2000). Towards integrating form-focused instruction and communicative interaction in the second language classroom: Some pedagogical possiblities. *The Modern Language Journal, 84*, 241-250.

Netten, J. E., & Spain, W. H. (1989). Student-teacher interaction patterns in the French immersion classroom: Implications for levels of achievement in French language proficiency. *Canadian Modern Language Review, 45*, 485-501.

Nobuyoshi, J., & Ellis, R. (1993). Focused communication tasks and second language acquisition. *ELT , 47*, 203-210.

Nuessel, F., & Cicogna, C. (1991). The integration of songs and music into the Italian curriculum. *Italica , 68*, 473-486.

Nunan, D. (1999). *Second language teaching and learning.* Boston: Heinle and Heinle.

Richards, J. C., & Lockhart, C. (1994). *Reflective teaching in second language classrooms.* Cambridge: Cambridge University Press.

Sampson, B. E. (2008, May). *Yup'ik perspectives of student success: Implications for identity.* Fairbanks, AK: University of Alaska Fairbanks.

Spada, N., & Lightbown, P. (1993). Instruction and the development of questions in L2 classroom. *Studies in Second Language Acquisition, 15*, 205-224.

Spada, N., & Lightbown, P. M. (2008). Form-focused instruction: Isolated or integrated? *TESOL Quarterly, 42*, 181-207.

Swain, M. (1985). Communicative competence: Some roles of comprehensible input and comprehensible output in its development. In M. Swain, S. Gass, & C. Madden (Eds.), *Input in second language acquisition* (pp. 235-253). Rowley, MA: Newbury House.

Swain, M. (2000). French immersion research in Canada: Recent contributions to SLA and applied linguistics. *Annual Review of Applied Linguistics, 20*, 199-212.

Swain, M. (2000). French immersion research in Canada: Recent contributions to SLA and applied linguistics. *Annual Review of Applied Linguistics , 20*, 199-212.

Swain, M. (1993). The output hypothesis: Just speaking and writing aren't enough. *Canadian Modern Language Review, Golden Anniversary Issue , 50*, 158-164.

Swain, M. (1995). Three functions of output in second language learning. In M. Swain, G. Cook, & B. Seidlhofer (Eds.), *Principle and practice in applied linguistics: Studies in hounour of H.G. Widdowson* (pp. 125-144). Oxford: Oxford University Press.

Swain, M., & Johnson, R. K. (1997). Immersion education: A category within bilingual education. In M. Swain, R. K. Johnson, R. K. Johnson, & M. Swain (Eds.), *Immersion education: International perspectives* (pp. 1-16). Cambridge: Cambridge University Press.

Swain, M., & Lapkin, S. (1982). *Evaluating bilingual education: A Canadian case study.* Clevedon: Multilingual Matters.

Swain, M., & Lapkin, S. (1995). Problems in output and the cognitive processes they generate: A step towards second language learning. *Applied linguistics, 16*, 371-391.

Tarone, E., & Swain, M. (1995). A sociolinguistic perspective on second language use in immersion classrooms. *The Modern Language Journal, 79*, 166-178.

Warner, L. (1999). Self esteem a by product of quality classroom music. *Childhood Education, 76*, 19-23.

Weinberger, N. M. (1998). The music in our minds. *Educational leadership,* 56, 36-40.

Appendices

Appendix A: IRB Consent Form

IRB protocol _____
Consent form approved for use from _____ through _____.

Teaching Yugtun through Singing in the First Grade Yup'ik Immersion School
READ AND DISCUSSED IN ENGLISH WITH FOLLOW UP IN YUP'IK IF NECESSARY

I ask you to allow your child to help me with my study to understand the role of singing in learning Yugtun. I am asking your child to be in this study because your child is learning Yup'ik through singing in my 1st grade classroom. If you decide to let your child take part in this study I will ask your child to take part in singing and composing a song.

I will teach one song for two week in the second quarter and another song for two week later in the year. I will interview your child briefly before and after they learn the song to see what they know. This will take place during the regular school day beginning in the second quarter. I will also be video recording, tape recording, interviewing, and keeping a teacher journal of the progress of the songs your child has learned.

I would also like to conduct an interview with you to learn more about the role music and singing plays in your family. The interview will take approximately 45 minutes.

Please read this form and ask any questions before you decide.

Purpose and Procedures
This research is for a Master's degree at UAF. The purpose is to understand if singing can help students to become more skillful in the Yugtun language.

Risks and Benefits
It is important that we find out about language use and language teaching. Your child might initially feel a little uncomfortable about being video recorded, but generally children quickly get used to having the video camera in the classroom.

It is also possible that you may be uncomfortable about some questions I will be asking you during the interview. You may decide not to answer any question and that is OK.

Potential benefits of participating in the study are that your child might improve on oral and writing skills. We do not promise that your child will get any benefit from helping with this study. There are no direct benefits to you or your child. There are no costs to you or your child.

Confidentiality:
Any information with your child's name attached or video recordings will not be shared with anyone outside the research team. The data derived from this study could be used in reports, presentations, and publications but your child will not be individually identified. All data collected from the study (video and tape recordings, interviews, and teacher journal) will be kept in a secure location and only Ms. Oulton and her committee will have access to the information. At the conclusion of the study the data will be kept.

Voluntary Nature of the Study:
Your decision to participate and/or to allow your child to take part in the study is voluntary. You and your child are free to choose not to take part in the study or to stop taking part at any time without any penalty. If you or your child no longer wish to participate in this study, please send a written note to Ms. Oulton or to her faculty advisor (Dr. Sabine Siekmann).

Appendix A cont.: IRB Consent Form

IRB protocol _____
Consent form approved for use from _____ through _____.

Questions
If you have any questions now, please ask. If you have questions later, contact:

Carol S. Oulton (researcher) or
PO Box 1621
Bethel, AK 99559
907- 543-1645 x244
fscso2@uaf.edu

Dr. Sabine Siekmann (faculty sponsor)
PO Box 750767
Fairbanks, AK 99775
907-474-6580
ffss5@uaf.edu

Any Concerns
Office of Research Integrity
PO Box 757270
Fairbanks, AK 99775
907-474-7800
fyirb@uaf.edu

Statement of Consent:
I understand the procedures described above. My questions have been answered, and I agree to he interviewed for this study. I have been given a copy of this form.

_____ _____
Signature Date

Statement of Parental Consent:

I allow my child _____ to participate in this study.
Print your child's name

Please check the boxes that apply:

☐ My child **may** be photographed
☐ My child **may not** be photographed

☐ My child **may** be tape recorded
☐ My child **may not** be tape recorded

☐ My child **may** be video taped
☐ My child **may not** be video taped

_____
Print Parent/Guardian Name

Child Assent:
I know what this study is about. My teacher answered my questions. I want to be in this study.

_____
Child's Signature, date

Appendix B: Common Errors of –ka, -qa, -ma

115. T: Kinkut uitatuat enevceni? *Who stays at your house?* 116. S2: Aanaqa, aataqa, wiinga *Mother my, father my, I* *My mom, my dad, I [incorrect, should be aanaka, aataka]*	. 53. T: Kia ikayulartaten homework-arpenek? Who helps you with your homework? 54. S3: Aanaqa *Mom my* *My mom [incorrect, should be aanama]*	177. T: Kia ikayulartaten homework-arpenek? Who helps you with your homework? 178. S4: Aataqa *Father my* *My father [incorrect, should be aatama]*	83. T: Kinkut qavatuat enevceni? Who sleeps at your house? 84. S8: Al'ama *Older sister my* *My older sister [incorrect, should be al'aka]*	210. T: Kia ikayulartaten homework-arpenek? Who helps you with your homework? 211. S11: Aanaka *Mother my* *My mother [incorrect, should be aanama]*

Pre-test interview: Errors on –ka, -qa, -ma

14. T: Kinkut uitatuat enevceni? *Who stays at your house?* 15. S1: Alqaqa, aanaqa *Older sister my, mother my* *My older sister, my mother* [incorrect, should be aanaka]	111. T: Kinkut uitatuat enevceni? *Who stays at your house?* 112. S4: Aataqa, anngaqa, alqaqa *Father my, older brother my, older sister my* *My father* [incorrect, should be aataka], *my older brother, my older sister*	T: Kia ikayulartaten homework-arpenek? *Who helps you with your homework?* 6. S6: Aanama....ka *mother my (correct form) my (incorrect form)* *My mother my* [student changed to correct to incorrect]	111. T: Kinkut uitatuat enevceni? *Who stays at your house?* 110. S9: Aanaqa, aataqa, (inaudible) *Mother my, father my* *My mother, my father [incorrect, should be aanaka, aataka]*	18. T: Kia ikayulartaten homework-arpenek? *Who helps you with your homework?* 19. S11: Aataqa *Father my* *My father [incorrect, should be aatama]*

Post-test interviews: Errors on –ka, -qa, -ma

Appendix B cont.: Common Errors of –ka, -qa, -ma

54. T: Kia ikayulartaten homework-arpenek? *Who helps you with your homework?* 55. S1: Aanaka *Mother my* *My mother [incorrect, should be aanama]*	148. T: Kia qerrulliignek pikarcillruaten? *Who bought you pants?* 149. S2: Aanaka *Mother my* *My mother [incorrect, should be aanama]*	28. T: Kinkut uitatuat eneveeni? *Who stays at your house?* 29. S3: Aanaka, aataka, piipika, qimugteká-llu *Mother my, father my baby my, dog my and* *My mother, my father, my baby [incorrect, should be piipiqa], and my dog*	128. T: Kinkut uitatuat eneveeni? *Who stays at your house?* 129. S4: Aanaqa, aataqa, brother-aqa *mother my, father my, brother my* *My mother [incorrect, should be aanaka], my father [incorrect, should be aataka], my brother [should have said anngaqa]*	110. T: Kinkut uitatuat eneveeni? *Who stays at your house?* 111. S9: Aanama, aatama-llu, alqaqa, am˙aurluq * *Mother my, father my and, older sister my, grandmother my* *My mother [incorrect, should be aanaka], my father [incorrect, should be aataka], my older sister, my grandmother [incorrect, should be maurluqa]*	8. T: Kia ikayulartaten homework-arpenek? *Who helps you with your homework?* 9. S11: Aataqa *Father my* *My father [incorrect, should be aatama]*

Delayed test interviews: Errors on ka, qa, -ma

Appendix C: Errors of No Attempt to Utter –ma, -ka, -qa

T: *Kia ikayuiartaten homework-arpenek?* Who helps you with your homework?	S9: *Winga* I I
S6: *Aanaq* Mother a A mother	S10. *Maurluq* Grandmother a A grandmother
S7: No reply	S13. *Aanii* Mother his/her His her mother
S8. *Aanii* Mother his/her His her mother	
T: *Kinkut uitatuat enevceni?* Who stays at your house?	S9: *Aanaq, ataq* Mother a, father a A mother, a father
S6: *Piipiq*, (sibling names) mother a, father a A baby, (sibling), (sibling), (sibling), a mother, a father	S10. *Maurluq, apaurluq, alqaq, anngaqa* Grandmother a, grandfather a, older sister a, older brother my A grandmother, a grandfather, a older sister, my older brother
S7: *Aanii, aatii, piipiq*, sister Mother a, father a, baby a, sister A mother, a father, a baby, sister	S13: *Winga, aana, aata* I, mother, father I, mother, father
S8: *Al'ama, aanii, aatii-llu* Older sister my, mother his/her, father his/her too. My older sister, his/her mother, his/her father too.	
T. *Callrusit kiagmi/akwaugaq?* What did you do in the summer/yesterday?	S9: *Aqui* Play Play
S6: *Kuinaq* Swim to To swim	S10. *Aqui* Play Play
S7: *Taquaq* Provisions a A provisions	S13: No response
S8: *Winga, piipiq aqui* I, baby a play I, a baby play	